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Middle School Comprehension Tests

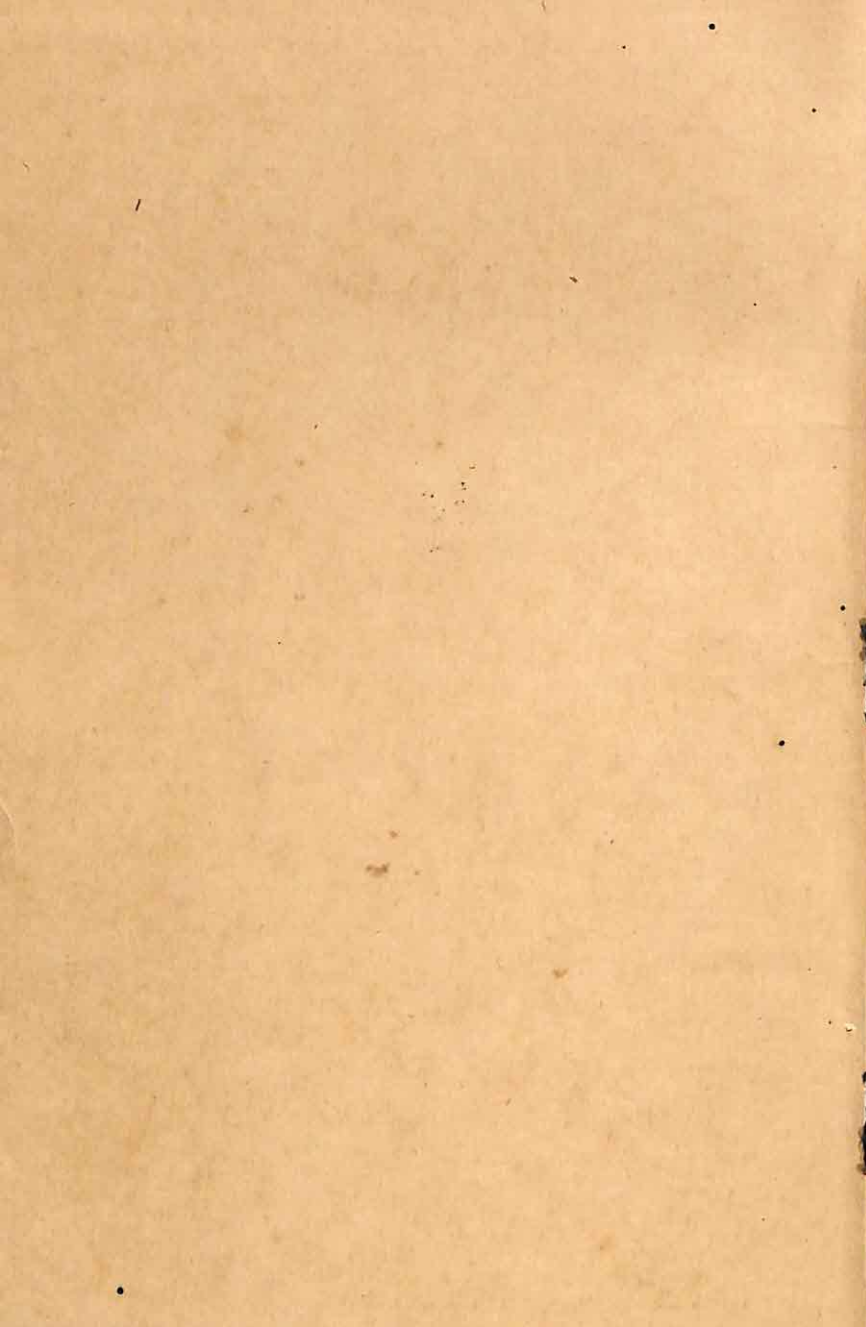


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MIDDLE SCHOOL
COMPREHENSION TESTS

NOTE

THE Comprehension Test is now a recognised part of most school and school-leaving examinations. Preparation for such tests, therefore, must find a place in the class syllabus of work, not only in the final year, but also during the earlier stages of the course. The purpose of this book is to provide pupils of the third and fourth years in Senior Secondary Schools and Grammar Schools with suitable material for practice in such tests.

The passages have been selected mainly from modern authors ; they are graded in groups rather than individually ; and it has been considered more convenient to have the verse passages together at the end. It is hoped that teachers and pupils will find the passages fresh and interesting and the questions stimulating.

MIDDLE SCHOOL COMPREHENSION TESTS

BY

A. J. MERSON, M.A.

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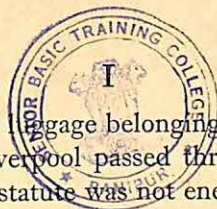
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THEORETICALLY, all baggage belonging to travellers entering the Port of Liverpool passed through the Customs, but in practice the statute was not energetically enforced. Occasionally, of course, and more particularly on the arrival of one of the nine-day Atlantic mail-steamers or a crack Baine Clipper, the authorities would descend, picking out a small proportion of baggage and assessing a few dutiable pieces. But by and large the customs' examination of personal articles was either neglected altogether or was a most cursory affair. That was why, less than a quarter of an hour after scrambling down into the tender which came alongside the *Emily Laurens* for those who preferred to be put ashore as soon as possible, Kit Ormerod was so speedily standing on the quayside of the Union Dock bidding good-bye to fellow-passengers.

Farewells made, and cabs trundling off with luggage piled on their roofs, he grasped the two bags and the small gunny sack in which he kept the samples of cotton he had purloined, and began to walk towards the west side of Queen's Dock. . . .

The odours of the seaport filled his nostrils, the smell of tar and of rope, of warm oil and smoke. As he walked along, more vistas of enclosed waterways kept opening out.

THOMAS ARMSTRONG : *King Cotton*

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1. What is a statute? What was the statute referred to in the passage? What is meant by saying that it was not energetically enforced?
2. Explain the contrast in the passage between "theoretically" and "in practice".

3. (a) What is meant by the Customs? Use the same word in a sentence with a small *c*.
(b) What could be described as "personal articles"?
(c) Explain what is meant by "assessing a few dutiable pieces".
(d) What is meant by saying that the examination was often *a most cursory affair*?
4. Explain the phrase "by and large" and use it correctly in a sentence.
5. What is "a tender"? How might those in less of a hurry reach the quay?
6. What were "the odours of the seaport"?
7. List any points in the passage which indicate that this is not a story of the present day.
8. Explain the meaning of the word *purloined* (line 19) and the phrase *vistas of enclosed waterways* (line 23).
9. Show that *scrambling* (line 11) is appropriate here.
10. What is the adjective from *statute*?
11. Distinguish between *cursory* and *cursive*.
12. Give a general analysis of the second paragraph:
"Farewells made . . . Queen's Dock."

II

THE history of signboards goes back at least two thousand years. Excavations among the ruins of Pompeii and Herculaneum have brought to light tradesmen's signs of various kinds, some made of stone, some of terra-cotta, some painted. The sign of a goat typified a dairy; two slaves carrying a wine skin marked the door of a wine

merchant ; a cupid with a shoe in either hand attracted customers to the shoemaker's shop. Sometimes the tools of a man's trade were displayed at the door of his premises—a chisel and adze for the carpenter, ears of corn and a 10 millstone for the baker.

For centuries after lava from Vesuvius overwhelmed those two Roman townships the custom continued by distinguishing each shop from its neighbours by a pictorial sign. Few people could read and fewer still could write. 15 It was necessary therefore to have some easily understood, easily remembered token to denote each trade. The barber-surgeon's coloured pole, the cutler's knife, the tailor's pair of shears, quickly came to be associated with the particular trades they distinguished. 20

With the growth of towns and the increase of competition between shopkeepers in the same line of business, the need arose for something more. Particular trades were largely confined to a specified quarter of the town. Without signs distinguishing shop from shop there would 25 have been confusion. The addition of the owner's name above his shop door would have been of no use owing to the illiteracy of the great majority of his customers. Thus there arose the multitude of sign-marks which crowded the streets of London and other towns right up to the 30 middle of the eighteenth century.

Few of these signs are continued today. The need for them has gone from a world in which illiteracy is the exception rather than the rule. The three golden balls of the pawnbroker are still occasionally seen ; the mortar 35 and pestle of the chemist and the jar of oil that used to distinguish the oil and colourman have almost entirely gone ; the barber's pole is fast following them into the limbo of forgotten things. One sign alone remains to

40 carry on the tradition of bygone days—the sign of the public-house, inn, or tavern.

BRIAN HILL : *Inn-Signia*

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1. (a) How did the need for tradesmen's signs originate?
(b) Why did it become necessary to have something more than a sign for each type of shop?
(c) Why has the need for such signs gone today?
2. Where were and what happened to Pompeii and Herculaneum? Explain in your own words.
3. Write in your own words a short summary of each paragraph, bringing out clearly the topic of each.
4. Why were the streets of towns crowded with sign-marks right up to the mid-eighteenth century?
5. Explain carefully the meanings of the following words as they are used in the passage : *excavations* (line 2) ; *terra-cotta* (line 4) ; *adze* (line 10) ; *cutler* (line 18) ; *specified* (line 24) ; *illiteracy* (line 28) ; *mortar and pestle* (lines 35-6) ; *limbo* (line 39).
6. What are the adjectives corresponding to the verbs *typified* (line 5) and *specified* (line 24) and to the nouns *illiteracy* (line 28) and *exception* (line 34)?
7. "Without signs distinguishing . . . have been confusion." (line 25). Rewrite this sentence as a complex sentence (that is, with one principal clause and a subordinate clause).

III

WHEN I decide to have an abbreviated supper, the meal is brought to me on a tray that is covered with a tray cloth. The cloth I like best is beautifully worked in

attractive colours ; there is a red ship, with white and pale brown sails, sailing on a blue and white sea. Below 5 the two-masted ship, and plain for all to see, I read "Don't wait for your ship to come home, row out and meet it."

Looking back over a long life I remember some heavy work with the oars and quite a bit of dirty weather ; 10 indeed, most of the successes achieved have been won by hard work, and plenty of it. Wishful thinking is a pleasant occasional occupation, but seldom gets one anywhere ; castles in Spain arise from very insubstantial foundations and vanish like the "baseless fabric of a dream". 15

Good work is the only foundation for good gardening. The many labour-saving devices now available afford some relief and help us to dispense with the casual labourer, but when a friend proudly displays the contents of his tool shed—motor mower, hedge trimmer, roto- 20 tiller, spraying machine, saws of several shapes and sizes, tools for pruning, together with the less conspicuous spades, forks, and hoes—I wonder how much of his time is occupied in the cleaning and maintenance of his labour-saving gadgets. Far be it from me to decry the ingenuity 25 and usefulness of the implements perfected by skilful engineers and tool makers ; . . . but when it comes to tillage I confess my admiration goes to the man who can use a spade properly. . . .

CHARLES H. CURTIS: "Reminiscence and Observation"

from *Amateur Gardening*

By permission of Messrs. George Newnes, Ltd., and
C. Arthur Pearson, Ltd.

1. Express in your own words the meaning of each of the following phrases as they are used in the passage :

- abbreviated supper* (line 1) ; *wishful thinking* (line 12) ;
castles in Spain (line 14) ; *occasional occupation* (line 13) ; *casual labourer* (lines 18-19) ; *insubstantial foundations* (line 14) ; *less conspicuous spades* (lines 22-3).
2. Explain carefully the meanings of these words as they are used in the passage : *gadgets* (line 25) ; *decry* (line 25) ; *ingenuity* (line 25) ; *tillage* (line 28).
 3. Suggest a suitable title for this passage.
 4. What is the meaning of the phrase " to wait for one's ship to come home " ?
How would one " row out and meet it " ?
How does the writer apply this to gardening?
 5. Give the substance of the second paragraph in your own words without figurative language.
 6. What is the writer's opinion of labour-saving gadgets? What does he think are their disadvantages? What type of gardener does he admire?
 7. Form adjectives from *success* (line 11), *friend* (line 19), *ingenuity* (line 25).
 8. Quote from the passage an example of each of the following :
An adjective clause with the relative pronoun ;
an adjective clause with the relative pronoun omitted ;
a noun clause object of the sentence ;
a participial phrase.

IV

THE charm of the English scene owes more to the elm than any other tree, not least in winter or in early spring when the tracery of its aspiring boughs is topped with a

purple mist of flower. Nevertheless, the tree is as dangerous as precious, and often becomes a threat before its days of decay set in. A few years ago, on a singularly hot September day, luncheon for a shooting party was spread out of doors. The noble lord, on returning with his guests, was horrified to see that the table had been placed under an elm. Being an observant countryman he endorsed the maxims, of both Kipling and Jefferies, stressing the hostility of the "ellum" to man. He ordered an immediate change of site, which was regarded as a superfluous excess of care. In the midst of the meal a crash was heard and a heavy elm bough fell where the table had been.

The prudent are not often so dramatically justified; but there are hundreds of examples of the sudden fall of both trunks and boughs from elms that had given no warning. I have had experience of two such in my own little paddock. The species ought not to be planted in populous places, romance or no romance; and, after all, there is romance enough in the growth of young trees that keep our landscapes in continual change. An old oak, an old yew, perhaps an old Spanish chestnut or hornbeam, may be allowed; but of other trees the best treatment is destruction when they have lived their natural life, however real our regrets.

SIR W. BEACH THOMAS: *The Observer*, January 10, 1954

By permission

1. What has the writer to say for and against the elm tree?

Where would he prefer to see them growing and what is his reason?

2. Why did the noble lord (line 8) change the site for the luncheon?

3. Explain the meanings of *superfluous* (line 14) and *excess* (line 14), and then comment on the phrase "a superfluous excess of care".
4. What is a *maxim*? Compose a maxim such as the writer may be referring to in line 11.
5. "The prudent are not often so dramatically justified." Explain carefully, in your own words, the meaning of this sentence.
6. Express in your own words the meanings of these words and phrases as they are used in the passage: *English scene* (line 1); *tracery* (line 3); *aspiring boughs* (line 3); *singularly* (line 6); *endorsed* (line 11); *paddock* (line 21); *species* (line 21).
7. Distinguish between the two words in each of these pairs and use the second word of each pair in a sentence of your own: prudent and provident; populous and popular; continual and continuous; species and specimen.
8. (a) Form adjectives from *scene* (line 1), *excess* (line 14), *romance* (line 23).
(b) Form nouns from *aspiring* (line 3), *endorse* (line 11), *superfluous* (line 14), *justified* (line 17).
9. Give a general analysis of the second sentence:
"Nevertheless, the tree is . . . set in."

V

MANY had crossed, some were in the water, and the rest were preparing to follow, when a sudden splash warned me that MacGregor's eloquence had prevailed on Ewan to give him freedom and a chance for life. . . . All be-

came an instant scene of the most lively confusion. Rob Roy, disengaged from his bonds, doubtless by Ewan's slipping the buckle of his belt, had dropped off at the horse's tail, and instantly dived, passing under the belly of the troop-horse which was on his left hand. But as he was obliged to come to the surface an instant for air, the glimpse of his tartan plaid drew the attention of the troopers, some of whom plunged into the river with a total disregard to their own safety, rushing, according to the expression of their country, through pool and stream, sometimes swimming their horses, sometimes losing them and struggling for their own lives. Others, less zealous or more prudent, broke off in different directions, and galloped up and down the banks, to watch the places at which the fugitive might possibly land. The hallooing, the whooping, the calls for aid at different points where they saw, or conceived they saw, some vestige of him they were seeking; the frequent report of pistols and carabines, fired at every object which excited the least suspicion; the sight of so many horsemen riding about, in and out of the river, and striking with their long broadswords at whatever excited their attention, joined to the vain exertions used by their officers to restore order and regularity; and all this in so wild a scene, and visible only by the imperfect twilight of an autumn evening,—made the most extraordinary hubbub I had hitherto witnessed.

SIR WALTER SCOTT : *Rob Roy*

1. Explain the meanings of the following words as they are used in the passage : *eloquence* (line 3); *fugitive* (line 19); *whooping* (line 20); *vestige* (line 21); *carabines* (line 22); *broadswords* (line 25); *hubbub* (line 30).

2. Give phrases opposite in meaning to *lively confusion* (line 5) and *imperfect twilight* (line 29).
3. Suggest a short title for the passage.
4. How was Rob Roy held a prisoner on the march?
What arguments do you think he used to persuade Ewan to give him a chance to escape?
In what way did the time of day aid his escape?
5. Narrate the story as Rob Roy himself might have told it.
6. Write the report which one of the officers might have given.
7. How does Scott achieve the effect of "lively confusion" in his description?
8. Quote from the passage an example of each of the following clauses :
An adjective clause with the relative pronoun ;
an adjective clause with the relative pronoun omitted ;
a noun clause objective after a preposition ;
an adverbial clause of reason.
9. Parse (stating part of speech and relation) *passing* (line 8), *swimming* (line 15), *whooping* (line 20).

VI

It is, I suppose, the associations of sounds rather than their actual quality which make them pleasant or unpleasant. The twitter of sparrows is, in itself, as prosaic a sound as there is in nature, but I never hear it on waking without a feeling of inward peace. It seems to link me with some incredibly remote and golden morning, and

with a child in a cradle waking for the first time to light and sound and consciousness.

And so with that engaging ruffian of the feathered world, the rook. It has no more music in its voice than a tin kettle; but what jollier sound is there on a late February morning than the splendid hubbub of a rookery when the slovenly nests are being built in the naked and swaying branches of the elms? Betsy Trotwood was angry with David Copperfield's father because he called his house Blunderstone Rookery. "Rookery, indeed!" she said. It is almost the only point of disagreement I have with that admirable woman. Not to love a rookery is *prima facie* evidence against you. I have heard of men who have bought estates because of the rookery, and I have loved them for their beautiful extravagance. I am sure I should have liked David Copperfield's father from that solitary incident recorded of him. He was not a very practical or business-like man, I fear: but people who love rookeries rarely are. You cannot expect both the prose and the poetry of life for your endowment.

ALPHA OF THE PLOUGH: "Pleasant Sounds",
from *Pebbles on the Shore*

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1. What is the topic of this passage?
Express it in your own words as clearly as you can.
What examples are given?
2. Who is Betsy Trotwood? Why is she mentioned in this passage? What does she mean to convey by her exclamation?
3. Express the meaning of the last sentence as fully and clearly as you can.

4. What is the meaning of *prima facie*, and what does it mean when applied to evidence?
5. What does the writer mean to convey about the rook by his use of the phrase "engaging ruffian"?
6. "Twitter" is an onomatopoeic word. Give six such words applied to other birds.
7. What does the writer mean to convey by using the words "I fear" in the second last sentence? What would be the effect if they were omitted?
8. Explain the meaning and force of the adjectives in these phrases: *prosaic* sound (lines 3-4); *splendid* hubbub (line 12); *slovenly* nests (line 13); *admirable* woman (line 18); *beautiful* extravagance (line 21).
9. Give a general analysis of the first sentence.

VII

WORSE still, the town is situated too near Etna, the other chief feature of the landscape, to obtain a view of it, such as you get from places as far removed as Taormina and Syracuse, while the smoke from the craters drifts over the town, blotting out the sunshine that makes the days warm even in January, causing constant showers of rain, and giving the place temporarily the atmosphere of Sheffield or the Five Towns. Etna is an object of such beauty that, while so near the mountain, to be deprived of the view of it is a real misfortune. From Taormina it dominates the landscape absolutely, yet has an idyllic pastoral beauty; the long gradual slope seems to fill the horizon, the smoke being like a white cloud reflecting and reversing its snow-cap in the sky above, contradicting the usual order of pool

and tree, lake and hill. From Syracuse it floats far off, ¹⁵
and even more beautiful, high above the flat landscape
and peacock-winged sea. From here it seems all snow,
like a large snow mound, or the icy tent of some Arctic
god, Woden or Thor, who must have marched hither with
the Northern armies. From Catania it is more impres- ²⁰
sive, perhaps less lovely, because its colour is black—a
huge black giant, the old Cyclops, who will soon crush
the town by hurling down on it immense rocks. But from
Acireale you can see little of it, though at night you could
hear the subterranean thunder. ²⁵

SIR OSBERT SITWELL : *Discursions on Travel, Art, and Life*

*By permission of the author and
Messrs. Gerald Duckworth & Co., Ltd.*

1. Express in your own words the meaning of each of the following phrases as they are used in the passage : *an idyllic pastoral beauty* (line 11) ; *peacock-winged sea* (line 17) ; *the subterranean thunder* (line 25).
2. Explain the meanings of the following words as they are used in the passage and, where you can, give the derivation : *temporarily* (line 7) ; *dominates* (line 10) ; *gradual* (line 12) ; *reversing* (line 13) ; *immense* (line 23).
3. Explain : the Five Towns, Arctic god, old Cyclops.
4. The paragraph begins with the words " worse still ". What do these words suggest to you about the contents of the previous paragraph?
5. " The town is situated too near Etna. " What is the name of this town? Why is it difficult to obtain a good view of Etna from this town? In this connection explain why reference is made to Sheffield.
6. From which towns does the writer say a better view of Etna is obtained?

Describe briefly the appearance of Etna from each of these towns.

7. Quote from the passage examples of simile, metaphor, and personification.
8. Rewrite the first sentence breaking it up into two complex sentences.

VIII

I DO not know enough social history to be able to say when the democratization of sweets began. Sweets can scarcely have become the universal food of children while sugar remained an expensive luxury, as it did, apparently, until the eighteenth century. There were sweets in Shakespeare's day, but I doubt whether the children of the poor often tasted the marchpane and kissing comfits which are mentioned in his plays. There were, we are told, no confectioners, as we now know them, till the nineteenth century. Until then sweet-making was in the hands of druggists—which suggests that the ancestor of all those delicacies that are eaten to-day in defiance of the laws of health was that medical utility, the cough-drop. Even to-day the chemist remains half a confectioner, with his liquorice, his pastilles, and his glass jars full of marshmallows. As in the world of sport, however, what was once done for utilitarian ends is now done for pleasure. The sportsman with his gun has turned the work of his forefathers into an amusement, and the child of to-day sucks for pure joy the jujube, the counterpart of which was sucked two hundred years ago as a cure.

ROBERT LYND: "Sweets" from *I Tremble to Think*
By permission of Messrs. J. M. Dent & Sons, Ltd.

1. Explain as fully as you can in your own words the meaning of the first sentence.
2. What, according to the writer, was the ancestor of the modern sweet? What is meant by calling it a "medical utility"? Who made it, and by what two names is he described? Why is it said that he is still half a confectioner? What is the modern form of march-pane?
3. "What was once done for utilitarian ends is now done for pleasure."

What does this mean? Explain it in your own words with reference to the eating of sweets and the sportsman with his gun.

4. The word *democratization* has been coined by the writer. What effect do you think he was seeking by this coinage? Is the passage in a light vein or in a serious vein? Is there anything else in the passage to support your answer?
5. Write a short paragraph on your favourite sweet.
6. (a) Form adjectives from *luxury* (line 4), *ancestor* (line 11), and *utility* (line 13).
(b) What other word in the passage has the same meaning as ancestor?
(c) What is the meaning of *counterpart* (line 20)? What is the meaning of *counter-attraction*? Has the prefix *counter* the same meaning in both words?
7. Give a general analysis of the sentence in lines 16-17: "As in the world of sport . . . done for pleasure."

IX

WILLIAM had no wish to destroy such an inheritance. Adventurer though he was, he had his race's genius for creative order. At first, he had to govern his new realm

with the help of the English lords and prelates who
5 accepted his conquest.

But he was faced by two inescapable difficulties. One
was the necessity of rewarding the followers with whom
he had won and without whom he could not maintain his
throne. The other was the obstinacy of the English and their
10 hatred of foreigners, particularly the French. William
began by confiscating only the lands of those who had
fought against him at Hastings and whom, in keeping with
his claim to be the Confessor's heir, he treated as traitors.

But the discontent aroused by the arrogance of his
15 acquisitive barons and their rough knights forced him to
carry the process of confiscation further. A widespread
rising three years after the Conquest he suppressed with
terrifying ruthlessness. During the next generation,
seizing on every act of disobedience or rebellion, he trans-
20ferred the ownership of almost every large estate from
English hands to Norman. At the end of his twenty
years' reign there were only two major English land-
owners left. . . .

SIR ARTHUR BRYANT: *The Story of England*

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Messrs. W. Collins Sons & Co., Ltd.*

1. What was William's race?
What is meant by "his race's genius for creative
order"?
2. Why did William treat those who fought against him at
Hastings as traitors?
3. Explain in your own words the two difficulties with
which William was faced in ruling England.
How did he seek to overcome these difficulties?
4. Who were the English prelates?

5. Express in your own words the meaning of each of these phrases as they are used in the passage: *terrifying ruthlessness* (line 18); *his acquisitive barons* (line 15).
6. What are the nouns from these verbs: *accept* (line 5); *suppress* (line 17); and *transfer* (lines 19-20)?
7. Write down synonyms for these words as they are used in the passage: *realm* (line 3); *obstinacy* (line 9); *arrogance* (line 14); *rough* (line 15); *major* (line 22).
8. Quote from the passage an example of each of these: a participial phrase; an adjective clause; an adverbial clause of concession.

X

A CRAFT with one of the oldest and most unchanged histories is gold-beating. Five thousand years ago the Egyptians emblazoned their mummy-cases and furniture with gold-leaf with almost as much abandon as our grandparents gilded their books. The craft made its appearance in Rome at the beginning of the first century, and the method of hammering an ounce of gold "into 700 leaves four fingers square", described by Pliny, is virtually the same to-day, although the earlier treatment of the metal now involves the use of rollers which reduce an ingot some five inches long and half an inch thick to a one hundred and twenty foot ribbon a thousandth of an inch thick.

Hand-beating, the gold leaf being laid between sheets of vellum—the best vellum is obtained from ancient deeds—further reduces the thickness of the leaf, and the process is continued between skins taken from the

intestines of oxen until the required thickness is obtained. Now, as in days gone by, the gold is beaten to a thickness
20 of three-millionths of an inch.

JON WYNNE-TYSON : " Ancient Crafts,"
John o'London's Weekly, January 29, 1954
By permission of the author

1. What is a " craft "? There is a word in the passage which suggests the most important point in telling what a craft is. What is the word? Do you know of any other old crafts? any modern crafts?
2. Describe in your own words the process nowadays from the ingot to the leaf. What is the one change in this process from Roman times?
3. What is the meaning of *emblazoned* (line 3) and *gilded* (line 5) as they are used in the passage?
4. What is *vellum*? What are " ancient deeds " and why should they give the best vellum?
5. Explain the meaning of these words as they are used in the passage : *abandon* (line 4) ; *virtually* (line 9).
6. Explain the following expressions :
 - (a) a heart of gold ; the golden age ; the golden mean ; a golden wedding.
 - (b) gild the pill ; gilded youth ; gilt-edged securities ; to take the gilt off the gingerbread.

XI

WHEREVER I go about the Essex seaboard (in search of these tales) I am affected by a haunting atmosphere which is as easy to sense as it is hard to define—a nostalgic melancholy which is yet tranquil and delightful—as the

deserted, grass-grown quaysides remember the busy tides 5
of other days which brought a bustling throng of sailor-
men to moor along them, to lift their ringbolts and slip in
the big bowlines of head and stern ropes and then to
lumber them with dark coal or bright timber, straw in
stacks or beer in barrels. The mud in the channels sighs 10
as the receding tide leaves it to bubble and whisper. The
ghosts of the old-timers haunt these places still, and I
must somehow capture their memories of the days of tar
and hemp before they finally flee to some watery Elysium
worsted in the unequal struggle with outboard motors 15
and yachts with chromium-plated deck houses.

Nowhere are these merry old ghosts thicker than at
Maldon. The Blackwater is literally and figuratively the
saltiest river in England, and Maldon one of the saltiest
little towns. 20

HERVEY BENHAM: *The Last Stronghold of Sail*
By permission of Messrs. George G. Harrap & Co., Ltd.

1. Express the meaning of the passage in not more than fifty words.
2. Explain as clearly as you can the phrases "a nostalgic melancholy" (lines 3-4) and "some watery Elysium" (line 14).
3. What is meant by "the days of tar and hemp"?
What is the "unequal struggle" and what does the writer say will be the outcome of it?
4. What words or phrases suggest that these Essex places were once busy seaports? What cargoes were shipped there?
5. What do you think the adjective *saltiest* means when applied to the river (1) literally and (2) figuratively? What does it mean when applied to the town?

6. (a) Comment on the use the writer makes of adjectives. Would the passage gain or lose in descriptive quality if there were few or no adjectives?
(b) Comment on his choice of verbs, especially in the sentence: "The mud in the channels . . . bubble and whisper."
7. What kind of tales do you think the writer was in search of round the Essex seaboard?
8. Form nouns from *define* (line 3) and *tranquil* (line 4).
9. Distinguish between *affected* and *effected*.
10. Give synonyms for these words as they are used in the passage: *throng* (line 6), *receding* (line 11), *worsted* (line 15).
11. Is the second last sentence "Nowhere . . . Maldon" a simple or a complex sentence? Give reasons for your answer.

XII

Too often it is forgotten that painting is a craft as well as an art, and, moreover, a difficult craft. At first sight, to dip a brush into a pot of paint and apply it to a surface, seems easy enough. But anyone who has tried to paint his own house knows differently. Trouble immediately arises about the way the material to be painted receives the paint, the consistency of the paint, the suitability of the brush, getting an even surface on the paint, and how to prevent paint going where it is not wanted, especially on to the painter himself. Even if these difficulties are overcome, there remains the question whether his work is going to last. Imagine, therefore, how much more complicated is the painting of a picture, which is to be the



Psy
27

expression in visual terms of an artist's ideas and emotions. It is not too much to say that on the mastery of his craft 15 depends the artist's power to say fully and completely what he has to say. This is not to imply that a great craftsman is necessarily a great artist. On the contrary, many painters with much technical knowledge and great dexterity of hand are sadly deficient in thought and feel- 20 ing. In contrast, painters with very limited technical resources can produce work that is deeply moving; though almost invariably it will be found that what they produce is an adumbration, or at best a partial expression, of what they feel, and that it would be more impressive 25 had means been more responsive to ends.

W. G. CONSTABLE: *The Painter's Workshop*
By permission of the Oxford University Press

1. Express in a short phrase or sentence the main topic of this paragraph.
2. What is the difference between an art and a craft?
3. Enumerate five of the difficulties that trouble the man who tries to paint his own house.
4. What is the writer's definition of a picture?
What additional qualities does craftsmanship give an artist?
5. Express clearly in your own words the thoughts conveyed in the last sentence of the paragraph.
6. What are the Fine Arts? Which do you learn in school? Write a short paragraph on the one in which you are most interested.
7. Substitute another word or phrase for each of the following without altering the meaning: *moreover* (line 2), *enough* (line 4), *especially* (line 9), *in contrast* (line 21).



8. Point out from this paragraph some of the uses of the comma, for example in the first, second, fourth and last sentences.
9. Express in your own words the meanings of the following phrases as they are used in the passage : *the consistency of the paint* (line 7); *the expression in visual terms* (line 14); *dexterity of hand* (line 20); *sadly deficient* (line 20); *an adumbration* (line 24).
10. (a) Form adjectives from *picture* (line 13), and *artist* (line 18).
(b) Give words opposite in meaning to : *complicated* (lines 12-13), *dexterity* (line 20), *deficient* (line 20).
11. Give a general analysis of the sentence : "It is not too much . . . he has to say." (lines 15-17).

XIII

EVEN our largest telescopes can tell nothing directly as to whether life can exist on the moon. The mammoth trees of California might be growing on the lunar mountains, and elephants might be walking about on the plains, but
5 our telescopes could not show them. We are therefore compelled to resort to indirect evidence as to whether life would be possible on the moon. We may say at once that astronomers believe that life, as we know it, could not exist. Among the necessary conditions of life, water is
10 one of the first, both for vegetable life and animal life. But when we look at the moon with our telescopes we see no direct evidence of water. Close inspection shows that the so-called lunar seas are deserts, often marked with small craters and rocks. The telescope reveals no seas

and no oceans, no lakes and no rivers. Nor is the grandeur of the moon's scenery ever impaired by clouds over her surface. Whenever the moon is above our horizon, and terrestrial clouds are out of the way, we can see the features of our satellite's surface with distinctness. There are no clouds in the moon; there are not even the mists or vapours which invariably arise wherever water is present, and therefore astronomers have been led to the conclusion that the surface of the globe which attends the earth is a sterile and waterless desert.

SIR ROBERT BALL : *The Story of the Heavens*
(Messrs. Cassell & Co., Ltd.)

1. Explain carefully the meanings of the following words as they are used in the passage : *mammoth* (line 2) ; *impaired* (line 16) ; *satellite* (line 19) ; *sterile* (line 24).
2. What is the meaning of *lunar* (line 13) and *terrestrial* (line 18)?

What are the corresponding words pertaining to the sun and the stars?

Give the derivation of each of these four words.

3. What is the writer's opinion of lunar scenery?

When does he say it is best seen?

4. What are the two kinds of life on the earth? What is the first essential for such life? If this essential were present on the moon how could its presence be detected?

5. Does the writer believe that there is life of any kind on the moon?

Trace, step by step, the argument which leads him to his conclusion.

6. Write a short paragraph descriptive of lunar scenery as you imagine it.

7. Form adjectives from *elephant* (line 4), *telescope* (line 14), *ocean* (line 15), *horizon* (line 18), *globe* (line 23).
8. Give a general analysis of the last sentence:
"Astronomers have been led . . . and waterless desert."

XIV

ALL that I had previously heard had compelled me to believe that the puma does possess a unique instinct of friendliness for man, the origin of which, like that of many other well-known instincts of animals, must remain a
5 mystery. The fact that the puma never makes an unprovoked attack on a human being, or eats human flesh, and that it refuses, except in some very rare cases, even to defend itself, does not seem really less wonderful in an animal of its bold and sanguinary temper than that it
10 should follow the traveller in the wilderness, or come near him when he lies sleeping or disabled, and even occasionally defend him from its enemy the jaguar. We know that certain sounds, colours, or smells, produce an extraordinary effect on some species; and it is possible to
15 believe, I think, that the human form or countenance, or the odour of the human body, may also have the effect on the puma of suspending its predatory instincts and inspiring it with a gentleness towards man, which we are only accustomed to see in our domesticated carnivores or
20 in feral animals towards those of their own species. Wolves, when pressed with hunger, will sometimes devour a fellow wolf; as a rule, however, rapacious animals will starve to death rather than prey on one of their own kind, nor is it a common thing for them to attack other species

possessing instincts similar to their own. The puma, we have seen, violently attacks other large carnivores, not to feed on them, but merely to satisfy its animosity; and, while respecting man, it is, within the tropics, a great hunter and eater of monkeys, which of all animals most resemble men.

W. H. HUDSON: *The Naturalist in La Plata*
By permission of Messrs. J. M. Dent & Sons, Ltd.

1. Express in your own words the meaning of each of the following phrases as they are used in the passage: *sanguinary temper* (line 9); *in the wilderness* (line 10); *its predatory instincts* (line 17); *domesticated carnivores* (line 19); *feral animals* (line 20); *rapacious animals* (line 22).
2. What does the writer mean by saying that the puma's instinct of friendliness for man is "unique"?
In what ways does the puma show this friendliness? What is suggested as a possible explanation?
3. What animal in the tropics does the puma hunt and eat, and what is strange about this?
4. What is meant by instinct in an animal?
Give two examples of well-known instincts in animals or birds.
5. Give two examples of domestic animals being affected by sounds, colours, or smells.
6. Distinguish between *carnivorous*, *graminivorous*, *herbivorous*, and *omnivorous* as applied to animals.
7. Form adjectives from *instinct* (line 2), *effect* (line 14), *odour* (line 16).
8. Form nouns from *rare* (line 7), *similar* (line 25).
9. What are the two meanings of the verb *suspend*?
Illustrate each by a sentence.

10. Quote from the passage an example of each of these :
an adjective clause ; a noun clause in apposition ;
a parenthetical clause.

XV

BUT Florence Nightingale is much more than a heroine of romance. She is the greatest woman of action this nation produced in the last century—perhaps the greatest woman of action this country has ever produced. She is the type of the pioneer—one of those rare personalities who reshape the contours of life. She was not simply the lady with the lamp ; she was the lady with the brain and the tyrannic will, and in her we may discover the first clear promise of that woman's revolution which plays so large a part in the world to-day. The hand that smoothed the hot pillow of the sufferer was the same hand that rent the red tape and broke, defiant of officialism, the locked door to get at the bedding within. Nursing to her was not a pastime or an occupation : it was a revelation. The child, whose dolls were always sick and being wooed back to life, who doctored the shepherd's dog in the valley of the Derwent, and bound up her boy cousin's sudden wound, was born with the fever of revolution in her as truly as a Danton or a Mazzini. She saw the world full of suffering, and beside the pillow—ignorance and Sarah Gamp. Her soul revolted against the grim spectacle, and she gave herself with single-eyed devotion to the task of reform.

A. G. GARDINER : *Prophets, Priests, and Kings*
By permission of Messrs. J. M. Dent & Sons, Ltd.

1. What is meant by a "heroine of romance"?
How might this description fit Florence Nightingale? In this connection what is the title that is often given her?
What other phrase in the passage helps to complete the picture?
2. In what two main ways was Florence Nightingale "a woman of action"?
3. What occupations are open to women to-day that were closed to them 100 years ago? Name two.
4. Wordsworth says: "The child is father of the Man." In what ways is this true of Florence Nightingale?
5. Who was Sarah Gamp and what does she typify in nursing?
6. Explain as carefully and fully as you can the meaning of the phrase: "one of those rare personalities that reshape the contours of life."
7. Quote and explain one of the metaphors in the passage.
8. Give the meaning of these words and phrases as they are used in the passage: *pioneer* (line 5); *red tape* (line 12); *defiant of officialism* (line 12); *revelation* (line 14).
9. From adjectives from *type* (line 5) *revolution* (line 9), *spectacle* (line 21).
10. "Red-tape." What other metaphorical expressions do you know containing the words "red" or "blue"? Quote two of each.
11. What is the force of the adjectives in these phrases: *hot pillow* (line 11) and *single-eyed devotion* (line 22)?
12. Is the last sentence a simple, complex, or compound sentence?

XVI

WHEN our soldiers landed in Iceland, in May of 1940, they were not received—as ingenuously they had expected—with open arms. The Icelanders were displeased by the occupation of their country and, being unable to prevent it, they decided to ignore it. To ignore it as far as possible, that is. They assumed towards our troops an attitude of frosty indifference, and our troops, being friendly people, and so sure of the virtue of their cause that they could not see how anyone should doubt it, were sorely puzzled by this reception.

A neutral country, however, can hardly be expected to welcome the appearance of a foreign army at its quays, and because the recent history of Iceland is dominated by the ambition of total independence, the blow to its pride, when strategic necessity compelled us to occupy the land, was particularly severe. Its jealous regard for a political solitude has been fostered, in a very interesting way, by its literature. The spoken word of to-day is almost the same as the tongue of the first settlers and the classical language of Snorri Sturluson; and as this unusual continuity has been preserved by the Atlantic loneliness of the country, and as their historical pride is essentially a literary pride, so the people have set a high value on isolation. Isolation, by safeguarding their language, has kept their spirit whole.

ERIC LINKLATER : *The Northern Garrisons*
By permission of the Controller of H.M. Stationery Office
and the author

1. Express in your own words the meaning of each of the following phrases as they are used in the passage : *frosty indifference* (line 7) ; *the virtue of*

their cause (line 8); *a neutral country* (line 11); *the tongue of the first settlers* (line 19); *Atlantic loneliness* (line 21).

2. Suggest a phrase to describe the topic of each paragraph.

What word links the two paragraphs together?

3. What is the noun from which the adjective *strategic* is formed? What is meant then by "strategic necessity" and why did it compel Britain to occupy Iceland in 1940?

4. What kind of reception did our soldiers receive from the people of Iceland?

For what two reasons did they expect a different kind of reception?

What does the writer mean by *ingenuously* in this connection?

5. Why are the people of Iceland so proud of their language?

What effect has this had on their political thought?

6. Britain has never isolated herself as Iceland has done. What has been the result of this as far as our language is concerned?

7. Distinguish between *ingenuously* and *ingeniously*; *dominate* and *domineer*; *jealous* and *zealous*.

8. Explain these idiomatic phrases and use each in a sentence: *receive with open arms*; *keep at arm's length*; *arm-chair critic*; *to be up in arms*; *lay down arms*.

9. What are the nouns corresponding to the adjectives *ingenuous* and *ingenious*?

10. Give a general analysis of the last sentence of the first paragraph: "They assumed . . . by this reception."

11. Comment on the form of the third sentence.

XVII

IN an old abbey town, down in this part of the country, a long, long while ago—so long, that the story must be a true one, because our great grandfathers implicitly believed it—there officiated, as sexton and grave-digger
5 in the churchyard, one Gabriel Grubb. It by no means follows that because a man is a sexton, and constantly surrounded by the emblems of mortality, therefore he should be a morose and melancholy man; your undertakers are the merriest fellows in the world; and I once
10 had the honour of being on intimate terms with a mute, who in private life, and off duty, was as comical and jocose a little fellow as ever chirped out a devil-may-care song, without a hitch in his memory, or drained off the contents of a good stiff glass without stopping for breath. But,
15 notwithstanding these precedents to the contrary, Gabriel Grub was an ill-conditioned, cross-grained, surly fellow—a morose and lonely man, who consorted with nobody but himself, and an old wicker bottle which fitted into his large deep waistcoat pocket—and who eyed each merry
20 face, as it passed him by, with such a deep scowl of malice and ill-humour, as it was difficult to meet, without feeling something the worse for.

CHARLES DICKENS: *The Pickwick Papers*

1. (a) Explain carefully the meanings of the following words as they are used in the passage: *implicitly* (line 3); *officiated* (line 4); *morose* (line 8); *precedents* (line 15).
(b) What is the difference between *comical* and *jocose*?
2. Why is it often assumed that a sexton must be a sad fellow?

What was a mute? Would you expect his duties to make him a melancholy man?

In your own words write a few sentences about the character of the mute referred to in the passage.

3. Write two short paragraphs about Gabriel Grubb. In the first describe his appearance and in the second his character.
4. Is an old story necessarily true?

What, according to Dickens, suggests that this story of Gabriel Grubb might have been true?

5. Which two of these adjectives do you think describe the style of the passage : learned, familiar, poetical, conversational, ornate, concise?

Are there any words or devices which help to produce this style?

6. Distinguish between the two words in each of these pairs and use the second word of each pair in a sentence of your own : implicitly and explicitly ; precedent and president ; consort and concert.
7. (a) Form adjectives from *emblem* (line 7) and *malice* (line 20).
(b) Form nouns from *intimate* (line 10) and *contrary* (line 15).

XVIII

NOT for the first time on the voyage Hornblower found himself experiencing a momentary envy of the seamen at their work. Their problems were of the simplest, their doubts were minute. To holystone a portion of planking to the whiteness demanded by a petty officer, to swab it 5

off, to swab it dry, working in amicable companionship with friends of long standing, dabbling their naked feet in the gush of clear water—that was all they had to do, as they had done for an infinity of mornings in the past
10 and would do for an infinity of mornings in the future. He would be glad to exchange with them his loneliness, his responsibility, the complexity of his problems; so he felt for a moment before he laughed at himself, knowing perfectly well he would be horrified if some freak of Fate
15 forced such an exchange on him. He turned away, changing the subject of his thoughts; a generous slice of fat pork, fried to a pale brown—there had been a leg in soak for him for the past two days, and the outside cut would be not too salt now. It would smell delicious—he
20 could almost smell it at this very moment. Holy Jerusalem, unless it was still spluttering on his plate when it was put before him despite the journey from the galley to the cabin he'd make someone wish he had never been born.

C. S. FORESTER: *Hornblower and the Atropos*
By permission of Messrs. Michael Joseph, Ltd.

1. What was Hornblower's position on the ship?
Why was it a lonely one?
In what other ways did it differ from that of a seaman?
2. Does this refer to a modern ship? How do you know?
How would you describe the discipline on board this ship?
3. Explain as carefully as you can these sea terms: *holystone* (line 4); *petty officer* (line 5); *swab* (line 6); *galley* (line 22).
4. Distinguish between the two words in each of these

pairs and use the second word of each pair in a sentence of your own : momentary and momentous ; amicable and amiable.

5. Write down words opposite in meaning to *minute* (line 4), *complexity* (line 12), and *generous* (line 16).
6. Give the meaning of these idiomatic phrases and use each in a sentence : friends of long standing ; men of high standing ; a standing army ; a standing order ; standing corn ; a standing joke.
7. The dash (—) is used three times in this short passage. What do you think is its use and what is its effect in each case?
8. Give a general analysis of the last sentence : "Holy . . . been born."

XIX

ELIZABETH was then fifty-five years old—she had borne the sceptre and the sword of empire with glory for thirty years. Time, which had faded her youthful charms, robbed the once plump cheek of its roundness, and elongated the oval contour of her face, had, nevertheless, 5 endeared her to her people by rendering her every day more perfect in the queenly art of captivating their regard by a gracious and popular demeanour. She had a smile and a pleasant speech for everyone who approached her with demonstrations of affection and respect. Her high 10 pale forehead was indeed furrowed with the lines of care, and her lofty features sharpened, but her piercing eye retained its wonted fires, and her majestic form was unbent by the pressure of years. The Protestants hailed her as a mother in Israel—another Deborah, for the land had 15

had rest in her time. The persecuted Catholics felt like patriots, and forgot their personal wrongs when they saw her, like a true daughter of the Plantagenets, vindicating the honour of England, undismayed by the stupendous
 20 armament that threatened her coast, and united with every class and denomination of her subjects in applauding and supporting her in her dauntless determination. Perhaps there was not a single man among the multitudes who that day beheld their maiden monarch's breast sheathed
 25 in the warrior's iron panoply, and heard her declaration that "she would be herself their general", that did not feel disposed to exclaim :

"Where's the coward that would not dare
 To fight for such a queen?"

AGNES STRICKLAND : *Lives of the Queens of England*

1. Express in your own words the meaning of each of the following phrases as they are used in the passage : *the sceptre and the sword of empire* (line 2) ; *popular demeanour* (line 8) ; *a mother in Israel* (line 15) ; *a true daughter of the Plantagenets* (line 18) ; *every class and denomination of her subjects* (lines 20-21) ; *dauntless determination* (line 22) ; *warrior's iron panoply* (line 25).
2. How old was Elizabeth when she became Queen?
 What changes had time made in her appearance?
 How did she win and hold the affection of her people?
3. Explain as fully as you can why (a) the Protestants and (b) the Catholics supported her.
4. The passage refers to a particular occasion on which the Queen appeared before her people. How was she dressed? What was the occasion? What were

the actual words used by the Queen in her declaration?

Write a short paragraph describing the scene from the point of view of an onlooker.

5. What is the meaning of the adjective *stupendous* in line 19, and what was the armament?

6. What is the figure of speech in the second sentence?

Quote two examples of metaphor, and in each case explain the comparison as fully as you can.

7. Distinguish between the words in these two groups: respective, respectful, respected, respectable; honoured, honourable, honorary.

8. Form adjectives from *patriot* (line 17) and *exclaim* (line 27).

9. Parse (stating part of speech and relation): *that* (line 20), *that* (line 24), *that* (line 26), *herself* (line 26).

XX

IT will be surprising if many more than half of the electors of — — take the trouble to go to the polls in to-day's by-election. For this the cold weather will rightly take part blame, but other factors are equally conducive to a small turnout. Some potential voters will be deterred by the fact that the outcome is generally thought to be beyond doubt. Nor in this instance do any of the candidates command a personal following. But principally the character of this, as of all other recent by-election campaigns, has been the public's indifference to current matters of politics. It may be that to-day's poll will show this apathy to be on the retreat. Perhaps

one of the four other by-elections pending will stir the electorate to a fresh interest in the battles at Westminster.

The Glasgow Herald: February 3, 1954
By permission of the Editor

1. (a) What is a by-election?
(b) What does the writer say has been the character of recent by-elections?
(c) What reasons are suggested for this?
2. What is meant by "the battles at Westminster"?
Why should the electorate take an interest in them?
3. (a) What is the meaning of *apathy* (line 12)?
What other word in the passage has practically the same meaning?
(b) What do you understand by "potential voters"?
(c) What is the meaning of the word *pending* in the phrase "by-elections pending" (line 13)? Why is it put after the noun and not before it?
(d) What is "a personal following" (line 8)?
(e) What do you understand by "current matters of politics"? Can you give examples?
4. Suggest a title for this passage.
5. What is the meaning of "conducive to" in lines 4-5?
Distinguish between *conduce*, *induce*, *deduce*, *reduce*, and use each in a sentence to show its meaning.
6. Is the word "politics" (line 11) singular or plural?
Use these words in sentences to show whether they are singular or plural: classics, athletics, means, trousers, mumps, corps, acoustics, mathematics.
7. Give a general analysis of the first sentence.

XXI

ON the whole we were a gentle beast. Compared, for instance, with a baseball crowd in New York, or an ice-hockey crowd in Montreal, we were not very blood-thirsty. There was no barracking, no furious exhortation of the players to violence, no vicious cursing of incompetents . . . I remember once in Montreal, how a hockey player who had made a bad mistake was pelted by the audience with their overshoes; the air was dark with hundreds of flying galoshes and truly frightful screams of objurgation. But then, this was Lancashire, 10 where a century of life in over-crowded industrial towns has conditioned people to an almost saintly patience with one another. Manners here may not be of Metropolitan elegance, but they are very, very kind. We mooed and booed when we suspected foul play, we yelled and bawled 15 our approval of good play. I suppose most of the noise we made must be described as aggressive. *But* then, how can the reaction be anything *but* aggressive when the stimulus is, *as* this was, *as* all games are, a mimic battle? And isn't this rather a good way to get aggressive impulses off one's 20 chest? Better, anyway, than bear-baiting, bull-fighting, fox-hunting, or the shooting of driven birds. The animals who were performing for us were paid to do so, and were in no grave risk of death. Incidentally, to an ignoramus like myself, their skill and speed were most impressive and 25 beautiful. I don't think there is anything in Association football as aesthetically satisfying as a good three-quarter movement in rugger, but all in all it did make a very fine spectacle.

TYRONE GUTHRIE: "Football in Terms of Drama",
from *The Radio Listener's Week-End Book*
By permission of the author

sweet liquid filling the young nuts; but while he sat there among the far-spreading leaves, he saw a sight that touched him deeper than would the most beautiful Nature picture in the world,—a schooner making for the island. They had seen his smoke-pillar at a distance and altered their course to his rescue. So he went away, *leaving* behind him a terrible memory as of the ravages of some unthinkable monster *whose* visit had changed, not only the face of Nature, *but* all the habits and customs of the island-folk.

FRANK BULLEN : *Idylls of the Sea*
By permission of The Richards Press Ltd.

1. Suggest a suitable title for this passage.
2. Where was this island? What was strange about it from the man's point of view?
What is a "freeholder"? Who were "the original freeholders" of this island? What did they think of the coming of the man? What memory did he leave among them?
3. Who was the man? How did he reach the island? How did he leave it?
4. Write a short description of the island as the passage suggests it to you.
5. What is the figure of speech in the first sentence? Why does the writer use such an elaborate one?
Rewrite this first sentence in your own words without the figurative language.
6. Quote from the passage a simile and a metaphor, and in each case explain the comparison.
7. (a) What is *jetsam*? What word is often associated with it and what is the difference between them?
(b) Give the meaning and derivation of *vitality* (line 10).

- (c) What is the meaning of *tantalising* (line 15)? What is its derivation?
8. (a) Give a general analysis of the last sentence: "So he went away . . . the island-folk."
- (b) Parse (stating part of speech and relation) the words in italics in the last sentence.

XXIII

THE activities of the Dover Patrol were of many kinds, but there were three imperative duties to which all its energies had to be devoted: the safety of the troop-transport service, the protection of merchant shipping, the closing of the Channel exit against the German submarines. One need not insist on their vital importance for the Army and the nation or on the deadly danger of even a temporary failure. The work had to be carried out with the slenderest conceivable means, with obsolete torpedo destroyers, and with unarmed drifters, in the presence of an enemy of superior force and possessing an infinite advantage in his power to choose his own time for an attack of the most deadly kind. Those three purely naval problems required incessant hard work, incessant risk, and incessant vigilance. The routine of the Dover Patrol included the boarding of ships, the regulation of traffic along the cleared war lane, the laying of net and mine barrages on the Belgian coast and across the Channel, their guard and maintenance in all weathers and in all circumstances, with always present in all minds the sense of numerical inferiority in a mission the failure of which might have well brought about something not very

far from a national disaster. In such conditions the stress put upon the fortitude of every individual was bound to be very great. The Dover Patrol was equal to it.

JOSEPH CONRAD: "The Dover Patrol", from *Last Essays*
By permission of Messrs. J. M. Dent & Sons, Ltd.

1. What was the Dover Patrol?
When did it function?
What were its naval duties and what were its routine duties? Explain these in your own words.
2. What would have been the result if the Patrol had failed in any of its naval duties?
3. Under what disadvantages did the Patrol work? How did it seek to overcome these?
4. What is the writer's opinion of the men who served in the Dover Patrol?
5. Express in your own words the meaning of each of the following phrases as they are used in the passage: *imperative duties* (line 2); *merchant shipping* (line 4); *temporary failure* (line 8); *obsolete destroyers* (lines 9-10); *cleared war lane* (line 17); *net and mine barrages* (lines 17-18).
6. (a) Give the meaning and derivation of *submarine*.
Write down three other words with the same prefix.
(b) What is the meaning of *incessant* (line 15), and why is it used three times?
(c) What other example is there in the passage of the repetition of a word?
(d) Give the meaning and derivation of *fortitude* (line 24). What other words come from the same root?
7. Form adjectives from *energies* (line 3); *advantage* (line 12); and *disaster* (line 23).

XXIV

At the beginning of a new year the thoughts of most of us turn to a mental stock-taking, a weighing up of our aims, achievements and personalities.

And, if we are honest, we are forced back upon the realisation that it is the last of these—our personalities, ⁵ the people we are—that is the greatest factor in deciding whether the first two will be realised, whether aims will, in fact, become achievements.

“Character is destiny.” This truth is known to all creative writers, to all great administrators (Napoleon’s ¹⁰ contempt for “unlucky” generals stemmed from his knowledge that luck is almost always a reflection of a man’s own approach to life). It is a truth known also to professional fortune-tellers, who so often arrive at surprisingly correct forecasts of a person’s future, largely on ¹⁵ the basis of a quick and shrewd summing-up of a person’s character.

For however much you may hanker for, say, adventure, you will never achieve it unless you are basically an adventurous person; you may long for friends, but they ²⁰ will not come your way unless you are a friendly soul willing to give affection.

MARGOT LAWRENCE: “Change of Habit”,
from *Woman and Beauty*
By permission of the author

1. What does a shop-keeper do when stock-taking?
What is a mental stock-taking?
2. Explain the difference between *aims*, *achievements*, and *personalities*.

Which of the three does the writer consider most important and why?

3. What do you think is meant by "character is destiny"?
Explain how fortune-tellers take advantage of this.
4. What is meant by one's "approach to life"? Give examples from the last paragraph.
5. Suggest a suitable title for the passage.
6. Explain carefully the meanings of the following words as they are used in the passage : *realisation* (line 5) ; *stemmed* (line 11) ; *reflection* (line 12) ; *hanker* (line 18) ; *basically* (line 19).
7. What word means the opposite of *professional* in line 14?
Explain what is meant by each of these words as applied to sport.
8. What is the meaning of (a) *creative writers*, (b) *great administrators*?
9. Give a general analysis of the last sentence : "For however much . . . basically an adventurous person."

XXV

IN a single century archaeology has pushed the beginning of human history back some half million years, and given it a perspective which was altogether lacking when knowledge was restricted to a comparatively short span of time covered by written records. And the material with which a prehistorian works is far more intimate than the documents of the historian. It is true that he lacks the romantic appeal of famous names, he cannot marshal an array of kings, heroes and law-givers, but instead he handles the actual things which helped men to pass their lives : the pots from which they ate and drank, the weapons with which they hunted or killed one another, their houses,

their hearthstones and their graves. Such material keeps him much closer to the essentials of history. He must be concerned with the lives and achievements of countless, ordinary, anonymous people.

CHRISTOPHER AND JACQUETTA HAWKES :

Prehistoric Britain (Foreword)

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1. Express in your own words the meaning of each of the following words and phrases as they are used in the passage : *restricted* (line 4) ; *comparatively* (line 4) ; *span of time* (line 4) ; *romantic appeal* (lines 7-8) ; *marshal* (line 8) ; *hearthstones* (line 13) ; *the essentials of history* (line 14).
2. What is archaeology? What name is given to a person working in this science?
3. What, in the writers' opinion, are the essentials of history?
4. (a) What difference is stated here between pre-history and history?
(b) What advantages had the pre-historian?
(c) What advantages has the historian?
5. (a) What is the meaning of *perspective* in the first sentence?
What does an artist mean by *perspective*?
(b) Explain in simple language what is meant by this sentence.
6. What is the exact meaning of *intimate* in line 6?
Which of the later sentences gives a fuller meaning to this idea?
7. Who were the "countless, ordinary, anonymous people" of the last sentence and why are they called anonymous?

8. Quote from the passage an example of each of these :
an adverbial clause of time ; a noun clause in apposition ; an adjective clause.
9. Write down the past participle of these verbs : *give*,
pass, *eat*, *drink*, *keep*.

XXVI

THE umpires in their long white coats have placed the bails on the stumps, each at his own end, and they are still satisfying themselves that the stumps are in the requisite state of exact uprightness. Tom Seamark, the Rotherden
5 umpire, is a red-faced sporting publican who bulks as large as a lighthouse. As an umpire he has certain emphatic mannerisms. When appealed to he expresses a negative decision with a severe and stentorian "NOT
10 OOUT" : but when adjudicating that the batsman is out, he silently shoots his right arm towards the sky—an impressive and irrevocable gesture which effectively quells all adverse criticism. He is, of course, a tremendous judge of the game, and when not absorbed by his grave responsibilities he is one of the most jovial men you could meet
15 with.

Bill Sutler, our umpire, is totally different. To begin with, he has a wooden leg ; he does not deny the local tradition that he was once a soldier, but even in his cups he has never been heard to claim that he gave the limb
20 for Queen and Country. It is, however, quite certain that he is now a cobbler (with a heavily waxed moustache) and Butley has ceased to deny that he is a grossly partisan umpire. In direct contrast to Tom Seamark he invariably

signifies "not out" by a sour shake of the head: when the answer is an affirmative one he bawls "HOUT" as ²⁵ if he'd been stung by a wasp. It is reputed that (after giving the enemy's last man out leg-before in a closely fought finish) he was once heard to add, in an exultant undertone: "and I've won my five bob." He has also been accused of making holes in the pitch with his ³⁰ wooden leg in order to facilitate the efforts of the Butley bowlers.

SIEGFRIED SASSOON: *Memoirs of a Fox-Hunting Man*
By permission of Messrs. Faber and Faber, Ltd.

1. Explain in your own words the meanings of the following words and phrases as they are used in the passage: *requisite* (line 3); *adjudicating* (line 9); *irrevocable* (line 11); *adverse criticism* (line 12); *tremendous judge of the game* (lines 12-13); *local tradition* (lines 17-18); *in his cups* (line 18); *exultant undertone* (lines 28-9); *facilitate* (line 31).
2. What is the meaning of (1) stentorian and (2) jovial? What is the derivation of each word? Do you know any other words derived in a similar way?
3. "A grossly partisan umpire." What does this mean? Give the ways in which Bill Sutler was alleged to be "partisan".
4. The writer uses a simile and a metaphor in describing Tom Seamark. What are these figures of speech and how do they help the writer to make his description lifelike?
5. Make a note of all the points of contrast between the two umpires.
6. Which was the better umpire? Why do you think so?
7. What is a *mannerism*? Give examples.

8. What is the adjective from *tradition* (line 18), and the noun from which the adjective *emphatic* (line 7) is formed?
9. Give a general analysis of the first sentence of the passage.

XXVII

THE legend of Atlantis, or of a land with some other name, submerged beneath the Atlantic, is deeply rooted in the mythology of many European nations. From Plato's time until the present there has been a continual search for evidence of a powerful kingdom which the Egyptian priests believed lay beyond the Pillars of Hercules. There is a vast literature on the subject but, regrettably, it is of little use to the scientist seeking to understand the evolution and structure of the Atlantic Ocean. The reason for this is that on scientific grounds there is now good evidence to support the belief that the deep ocean basins, where the water depth is more than 12,000 feet, were formed early in the earth's history. So it is inconceivable that in the short time, geologically speaking, since civilised man appeared on the earth, a continent or large island could have foundered to oceanic depths, or even into the shallow seas which surround the continents. Volcanic islands have existed and still exist in the Atlantic, and it is, perhaps, on these that the legends have been founded: perhaps bold sailors seeing islands such as the lonely St. Paul's Rocks, the Azores, or the Canaries, believed that they were the outposts of a great continent. The

geological evidence against this idea is so strong that the search for Atlantis cannot, in my view, be seriously pursued.

MAURICE N. HILL : "The Evolution of Oceans",

from *The Listener*

By permission of the author

1. Express simply in your own words the reasons the writer gives for believing that there can never have been a continent in the Atlantic, now submerged.
2. What does the writer think was the origin of the legends about Atlantis?
3. What is the mythology of a country?
4. Where are the Pillars of Hercules and why were they so called?
5. Explain as clearly as you can the meaning of these words and phrases as they are used in the passage : *deeply rooted* (line 2); *evolution* (line 8); *short time, geologically speaking* (line 14); *founded* (line 16); *geological evidence* (line 23).
6. Form adjectives from *legend* (line 1); *structure* (line 9); *continent* (line 15).
7. Distinguish between *continual* (line 4) and *continuous*, and use each in a sentence to show its meaning.
8. What is the derivation of *submerged*? Write down three words containing the same prefix and also three words from the same root. Give the meaning of all the words you write down.
9. Give a general analysis of the sentence in lines 9-13 : "The reason for this is that . . . early in the earth's history."

XXVIII

To read of battles, and of the intrigues by which one king or one minister has succeeded another, is very little more profitable than reading a romance. To understand well the history of the country, you should ascertain the state of the people in former times, which is to be ascertained by comparing the then price of labour with the then price of food. You hear enough and you read enough about the glorious wars of Edward the Third ; and it is very proper that those glories should be recounted and remembered ; but you never read in the works of the historians that in that day a common labourer earned threepence halfpenny a day ; and that a fat sheep was sold at the same time for one shilling and twopence, and a fat hog, two years old, for three shillings and fourpence, and a fat goose for twopence halfpenny. You never hear or read that women received a penny a day for haymaking and weeding in the corn, and that a gallon of red wine was sold for fourpence. These are matters which historians have deemed beneath their notice ; but they are matters of real importance ; they are matters which ought to have practical effect at this time ; for they furnish the criterion whereby we are to judge of our condition compared with that of our forefathers. . . . History has been described as affording arguments of experience ; as a record of what has been, in order to guide us as to what is likely to be or what ought to be.

WILLIAM COBBETT : *Advice to Young Men*.

1. What, according to Cobbett, are the two kinds of history? What adjectives are commonly used to describe them?

Which does Cobbett consider the more profitable and important?

What does he consider is the value of this kind of history?

2. What is a *criterion*? What is its value in history?
3. Explain in your own words how Cobbett suggests you should ascertain the "state of the people" in any period of history. What phrase is used nowadays in this connexion?
4. Using the facts given in the passage, write a paragraph on life in England in the time of Edward III.
5. What were the glorious wars of Edward III and why should they be remembered?
6. What do you think is the difference between history and romance?
7. Explain carefully the meanings of the following words as they are used in the passage: *intrigues* (line 1); *recounted* (line 9); *common* (line 11); *deemed* (line 19).
8. Parse each of these words (stating part of speech and relation): *reading* (line 3); *comparing* (line 6); *weeding* (line 17); *affording* (line 24); *then* (line 6).
9. Which of these adjectives would you apply to Cobbett's style: florid, plain, ornate, familiar, lucid?

XXIX

AND so ubiquitous are they when they have alighted on the earth, that they simply cover or clothe its surface. This characteristic is stated in the sacred account of the plagues of Egypt, where their faculty of devastation is also mentioned. The corrupting fly and the bruising and

prostrating hail had preceded them in that series of visitations, but they came to do the work of ruin more thoroughly. For not only the crops and fruits, but the foliage of the forest itself, nay, the small twigs and the bark of the trees are the victims of their curious and energetic rapacity. Nor do they execute their task in so slovenly a way, that, as they have succeeded other plagues, so they may have successors themselves. They take pains to spoil what they leave. Like the Harpies, they smear everything that they touch with a miserable slime, which has the effect of a virus in corroding, or, as some say, in scorching and burning it.

Such are the locusts—whose existence the ancient heretics brought forward as their palmary proof that there was an evil creator.

JOHN HENRY NEWMAN : *Callista*

1. Explain carefully the meanings of the following words as they are used in the passage : *ubiquitous* (line 1) ; *characteristic* (line 3) ; *faculty* (line 4) ; *prostrating* (line 6) ; *visitations* (lines 6-7) ; *rapacity* (line 11) ; *virus* (line 16).
2. What are the plagues referred to in lines 5-6?
Where is the sacred account of them to be found?
In what ways was the plague of locusts worse than those that preceded it?
3. What is a *heretic*?
What, according to the ancient heretics, was proved by a plague of locusts?
4. What is the meaning of the expression "to bear the palm"? From this deduce the exact meaning of *palmary* (line 19).
5. Who were the Harpies? Where do you read of them?

6. What effect does the writer achieve by not mentioning the word locusts until the last sentence?
7. Form adjectives from *ruin* (line 7); *rapacity* (line 11); *effect* (line 16); *virus* (line 16); *heretic* (line 19).
8. Form nouns from *ubiquitous* (line 1) and *corroding* (line 16).
9. Give words of opposite meaning to the following as they are used in the passage: *sacred* (line 3); *energetic* (line 11); *ancient* (line 18).
10. Distinguish between the two words in each of these pairs and use the second word of each pair in a sentence of your own: faculty and facility; preceded and proceeded; successor and predecessor; series and serial; visitation and visit.
11. Give a general analysis of the first sentence.
12. Parse (stating part of speech and relation): *corrupting* (line 5); *burning* (line 17).

XXX

It is an acknowledged and accepted weakness of mankind that the passage of time tends to reduce the faculty of remembrance and to dim, sometimes into comparative obscurity, the greatness of men and events. History abounds in examples of deeds of valour, momentous in their day, but brought to mind for succeeding generations only by a passing reference in the text book. Truly great men, honoured and lauded by their own generation, have suffered this fate; the memory of their admirers dimmed as the years dropped the dividing barrier of time. But with Burns the memory is an Immortal Memory. Lauded

and acclaimed he was in his time, but it was not until after he had passed to an untimely death that the wider significance and meaning of his works, and the value of
 15 his contribution to the world, became more generally appreciated and accepted. In that respect he was unlike other geniuses of his time or since. In all probability it is for the same reason that his achievements have been such as not only survive the ravages of time, but outlive them
 20 and blossom anew in a world sorely in need of a Burns. His was not the instantly attained glory doomed to a passing appeal, but the philosophy of one who failed to gain immediate lasting recognition, not because of the poverty of his thoughts or beliefs, but because of the poverty of
 25 his circumstances. Today, more than 150 years after he has passed from the earthly scene, his memory survives to stimulate the thoughts of five continents. Today, Ayrshire people view with profound gratification the universality with which a son of theirs has been acclaimed. That
 30 in itself is the partial realisation of one of the fondest hopes of the Poet himself when he wrote :

That man to man the world o'er
 Shall brothers be for a' that.

Ayr Advertiser: January 28, 1954

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1. Express in your own words the meaning of each of the following phrases as they are used in the passage: *comparative obscurity* (lines 3-4); *untimely death* (line 13); *ravages of time* (line 19); *a passing appeal* (lines 21-2); *poverty of thoughts* (lines 23-4); *poverty of circumstances* (lines 24-5); *partial realisation* (line 30).
2. Explain carefully the meanings of the following words

as they are used in the passage: *momentous* (line 5); *lauded* (line 8); *acclaimed* (line 12); *recognition* (line 23); *gratification* (line 28); *universality* (lines 28-9).

3. Suggest a suitable title for the passage.
4. Give the meaning of the first sentence in your own words.

The rest of the passage is based upon a contrast. What is this contrast?

What explanation is given for the exceptional position of Burns?

5. Why do you think the world of to-day is sorely in need of a Burns?
6. Can you suggest from your reading of history any deeds of valour such as the writer is referring to in the second sentence?
7. (a) Distinguish between the two words in each of these pairs and use the second word in each pair in a sentence of your own: *momentous* and *momentary*; *earthly* and *earthy*.
(b) *Partial* has two meanings. Distinguish between them.
8. What single word would you use for the phrase "passed from the earthly scene" (line 26)? Do you prefer the single word or the phrase, and why?
9. *Genius* has two plurals. What are they and how are they used?
Give the plural of *curriculum*, *syllabus*, *omnibus*, *ignoramus*, *thesis*.
10. Choose one of Burns's poems and tell why you like it.

XXXI

SIR,

I saw nobody matching my English rose on St. George's Day. The Irish flaunt their shamrock, the Scots their thistle, and the Welsh their leek.

5 But we, with a nobler emblem and an incomparable heritage, seldom know even the date of our high festival. Oh, well, some with a piety of another sort are aware of the association of April 23 with St. William (Shakespeare), of Stratford.

10 As a nation we have sinned and fallen short. But this is not the place and, before all, not the time for a general confession. Now is the time in all the centuries to do what the English hate to do—boast.

We have loved justice, and stood for liberty. We have
15 fought. . . . Well, valour is as common as grass, thank God, and as splendid. But we have endured. We may echo with some slight touch of human pride in our humility the great words of Gilbert Chesterton: "Thank God we have a God Who died with His back to the
20 wall."

Finally, St. George was martyred because he would not sacrifice to idols. Millions of Englishmen have died to save the world from that Juggernaut, the Omnipotent State, which grinds men and nations to bloody dust. And
25 once we stood alone.

Yet here's the queer thing, that shows us English up as prime fantastics: these thoughts call to my mind a Welsh soldier who died in 1917, and a kilty, sorely wounded, but erect and gay, whom I saw at midnight in
30 a hospital ward following the noiseless convoy at the

quick step. Anyhow, St. George for Merry England, and God save the Queen!

The rats have still their work to do,
And the tale is half untold.
For life was young and death was young
When this old oak was old.
Yours faithfully,

W. R. TITTERTON

London, W. 1

A letter in the *Daily Telegraph* : April 26, 1954

By permission of the writer

1. Explain as clearly as you can the meanings of the following words and phrases, as they are used in the letter : *flaunt* (line 3) ; *an incomparable heritage* (lines 5-6) ; *piety* (line 7) ; *martyred* (line 21) ; *that Juggernaut, the Omnipotent State* (lines 23-4) ; *a kilty* (line 28) ; *the noiseless convoy* (line 30).
2. What are the emblems of (a) Canada, (b) India, (c) Australia, (d) France?
3. "And once we stood alone." (line 24). Explain what the writer means.
4. Explain as clearly as you can the significance of the four lines of verse at the end of the letter.
Do you think they make an effective conclusion to the letter? If so, why?
5. What quality does the writer believe that the English share with St. George? What other qualities of the English does he mention?
6. Who are the patron saints of Scotland, Ireland, Wales?
What is meant by a patron saint?
7. What does the writer mean by saying : "We have sinned and fallen short"?

8. Pick out a simile from the passage and comment on its effectiveness.

9. What does the writer mean by calling the English "prime fantasics"?

What can you deduce from this last paragraph about his feelings for his country?

10. This is a letter. What traces of colloquialism do you find in it? Do these in fact detract from the merits of the letter?

XXXII

THE tidings of misfortune fly with a rapid wing ; yet such was the extent of Constantinople, that the more distant quarters might prolong, some moments, the happy ignorance of their ruin. But in the general consternation, in the feelings of selfish or social anxiety, in the tumult and thunder of the assault, a sleepless night and morning must have elapsed. On the assurance of the public calamity, the houses and convents were instantly deserted ; and the trembling inhabitants flocked together in the streets, like a herd of timid animals, as if accumulated weakness could be productive of strength, or in the vain hope that amid the crowd each individual might be safe and invisible. From every part of the capital they flowed into the church of St. Sophia : in the space of an hour, the sanctuary, the choir, the nave, the upper and lower galleries, were filled with the multitudes of fathers and husbands, of women and children, of priests, monks, and religious virgins : the doors were barred on the inside, and they sought protection from the sacred dome which they had so lately abhorred as a profane and polluted

edifice. Their confidence was founded on the prophecy of an enthusiast or impostor, that one day the Turks would enter Constantinople, and pursue the Romans as far as the column of Constantine in the square before St. Sophia : but that an angel would descend from heaven ²⁵ with a sword in his hand, and would deliver the empire, with that celestial weapon, to a poor man seated at the foot of the column. "Take this sword," would he say, "and avenge the people of the Lord."

EDWARD GIBBON : *The Decline and Fall of the Roman Empire*

1. Can you think of a short proverb or saying which means the same as the first clause?
2. What is the capital referred to in the passage? What is happening to it? Who are the assailants?
3. (a) What is the force of the adjective *happy* in the phrase "happy ignorance" (lines 3-4)?
(b) What is meant by the phrase "on the assurance of public calamity" (line 7)?
4. What is the "sacred dome" mentioned in line 19?
What is meant by calling it "a profane and polluted edifice"?
5. What is "a celestial weapon", and what is the weapon in this case?
6. What tells you that this event must have happened several centuries ago?
7. Explain in your own words (a) why the inhabitants flocked together in the streets, and (b) why they sought shelter in the church of St. Sophia.
8. (a) Rewrite the last sentence in indirect speech.
(b) Rewrite the prophecy of the enthusiast or impostor in direct speech.

9. Which of these adjectives might be applied to the vocabulary of this passage : simple, ornate, latinised, familiar? Quote in support of your answer.
10. Quote from the passage an example of simile, metaphor, alliteration.
11. (a) Is "tidings" singular or plural?
(b) Use the following words in sentences to show whether they are singular or plural : summons, scissors, measles, innings, physics, politics, means.
(c) How do you form the plural of : summons, scissors, innings?
12. Form nouns from *timid* (line 10) and *profane* (line 20), and adjectives from *tumult* (line 5) and *calamity* (line 7).

XXXIII

SCOTLAND was, indeed, not blessed with a mild climate or a fertile soil. But the richest spots that had ever existed on the face of the earth had been spots as little favoured by nature. It was on a bare rock, surrounded by deep sea, that the streets of Tyre were piled up to a dizzy height. On that sterile crag were woven the robes of Persian satraps and Sicilian tyrants ; there were fashioned silver bowls and chargers for the banquets of kings ; and there Pomeranian amber was set in Lydian gold to adorn the necks of queens. In the warehouses were collected the fine linen of Egypt and the odorous gums of Arabia ; the ivory of India and the tin of Britain. In the port lay fleets of great ships which had weathered the storms of the Euxine and the Atlantic. Powerful and wealthy colonies in distant parts of the world looked up with filial

reverence to the little island ; and despots, who tramped on the laws and outraged the feelings of all the nations between the Hydaspes and the Aegean, condescended to court the population of that busy hive.

LORD MACAULAY : *History of England*

1. Express in your own words the meanings of these phrases : *Persian satraps* (lines 6-7) ; *Sicilian tyrants* (line 7) ; *Pomeranian amber* (line 9) ; *Lydian gold* (line 9).
2. Explain the meanings of the following words as they are used in the passage : *dizzy* (line 5) ; *sterile* (line 6) ; *chargers* (line 8) ; *odorous* (line 11) ; *despots* (line 16) ; *condescended* (line 18).
3. Where and what are the Euxine, the Hydaspes, the Aegean?
4. In what ways, according to Macaulay, has nature been unkind to Scotland?
What example does he give to show that these disadvantages should not prevent Scotland from becoming a rich nation?
Do you know of any other city that might be used as a similar example?
5. Where is Tyre and when did it flourish?
Make a list of the things made there and a list of the things stored there.
What colour is always associated with cloth made in Tyre?
6. What is the meaning of the phrase " filial reverence " (lines 15-16)? Explain the aptness of the phrase in the context.
7. Quote a metaphor from the passage and explain the comparison as fully as you can.

8. Macaulay often uses inversion. Quote examples of it from the passage and say why you think he uses it.

XXXIV

FORTUNATELY, the arrangement of the schoolboys' Summer and Winter exodus is a much easier task than formerly, and there is comparatively little difficulty in managing that those who are bound for a common
5 destination shall travel together. The viatorial vagaries of which a boy travelling alone and given to wool-gathering, or to becoming lost in the blood-curdling exploits of pirate chiefs and their rakish schooners, is capable, are almost incredible. The power of not arriving at his destination
10 which he develops on such occasions is positively portentous. If he has to make a cross journey with just enough time to catch his train nicely he almost certainly misses it, while if he has a good hour to spare the result is much the same, for he is then as likely as not to start off on some ex-
15 ternal expedition, which brings him back to the station long after the hour at which he ought to have been there. Then, too, he discovers endless possibilities of getting into the wrong portions of train, of fancying that the slip coach is "the one next the engine", and of getting left behind owing
20 to his having become absorbed in the voracious and indiscriminate consumption of mock-turtle soup, buns, hot coffee, chocolate creams, and bottled ale in the refreshment room.

For some reason, however, not easily explained, a party
25 of boys travelling together do not seem nearly so liable to these accidents.

J. T. ST. LOE STRACHEY : " Home for the Holidays ",
in *From Grave to Gay*

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1. Would you describe this passage as serious or humorous? Mention one way in which the writer achieves his effect. (Consider the vocabulary.)
2. Where are the boys referred to coming from and where are they going?

What are the distractions that may cause one of these boys to miss his train?

Why do you think the boys would be safer travelling in parties?

3. Express in your own words the meaning of each of the following words and phrases as they are used in the passage: *exodus* (line 2); *viatorial vagaries* (line 5); *wool-gathering* (line 6); *rakish schooners* (line 8); *portentous* (lines 10-11); *cross journey* (line 11); *external expedition* (lines 14-15); *slip coach* (line 18); *voracious and indiscriminate consumption* (lines 20-21).
4. Explain the meanings of these adverbs in their context: *comparatively* (line 3); *positively* (line 10); *nicely* (line 12); *too* (line 17).
5. The word *expedition* has two meanings. What is its meaning in the passage and what is its other meaning? Illustrate this by a sentence.
6. Distinguish between *incredible* and *incredulous*, using each word in a sentence of your own.
7. What is the adjective from *occasion*?
What is the noun from which the adjective *voracious* is formed?
8. Quote an example of each of these from the passage: a participial phrase; an adjective clause; an adverbial clause of condition; a simple sentence.

XXXV

SUCH was the last crusader whom the annals of chivalry were to know ; the man who had humbled the Crescent (at Lepanto) as it had not been humbled since the days of the Tancreds, the Baldwins, the Plantagenets—yet, after
5 all, what was this brilliant adventurer when weighed against the tranquil Christian champion whom he was to meet face to face? The contrast was striking between the real and the romantic hero. Don John (of Austria) had pursued and achieved glory through victories with which
10 the world was ringing ; William was slowly compassing a country's emancipation through a series of defeats. He moulded a commonwealth and united hearts with as much contempt for danger as Don John had exhibited in scenes of slave-driving and carnage. Amid fields of blood, and
15 through webs of tortuous intrigue, the brave and subtle son of the Emperor pursued only his own objects. Tawdry schemes of personal ambition, conquests for his own benefit, impossible crowns for his own wearing, were the motives which impelled him, and the prizes which he
20 sought. "Tranquil amid the raging billows", according to his favourite device, the father of his country waved aside the diadem which for him had neither charms nor meaning. Their characters were as contrasted as their persons. The curled darling of chivalry seemed a youth
25 at thirty-one. Spare of figure, plain of apparel, benignant, but haggard of countenance, with temples bared by anxiety as much as by his helmet, earnest, almost devout in manner, William of Orange was an old man at forty-three.

J. L. MOTLEY : *The Rise of the Dutch Republic*

1. Who are the two men contrasted in this passage?
Which of them, according to the writer, is the real and which the romantic hero?

Contrast, in your own words, their appearance, their character, their aims, and their achievements.

2. What are the "annals of chivalry"?
What claim has Don John to a place in them?
Why is he called the "curled darling of chivalry"?
3. Write a note on the Tancreds, the Baldwins, the Plantagenets.
4. Why is William called the "father of his country"?
What reward did he seek and what reward did he gain?
5. Why is Don John called "this brilliant adventurer"?
What rewards did he seek and what rewards did he gain?
6. Explain the meanings of these adjectives in their context: *tortuous* (line 15); *subtle* (line 15); *tawdry* (line 17); *tranquil* (line 20); *benignant* (line 25).
7. Give synonyms for these words as they are used in the passage: *emancipation* (line 11); *carnage* (line 14); *intrigue* (line 15); *diadem* (line 22).
8. What are the two adjectives formed from *contempt* (line 13)? Distinguish between them and use each in a sentence to show its meaning.
9. Give a general analysis of the first sentence: "Such was . . . the Plantagenets."
10. Parse (stating part of speech and relation) these words in the first sentence: *such* (line 1); *as* (line 3); *since* (line 3).

XXXVI

WHEN the tidings of these events (at Londonderry) reached Dublin, (King) James, though by no means prone to compassion, was startled by an atrocity of which the civil wars of England had furnished no example, and was
5 displeased by learning that protections, given by his authority, and guaranteed by his honour, had been publicly declared to be nullities. He complained to the French ambassador, and said, with a warmth which the occasion fully justified, that (General) Rosen was a
10 barbarous Muscovite, and his secretary could not refrain from adding that, if Rosen had been an Englishman, he would have been hanged. Avaux (the Ambassador) was utterly unable to understand this effeminate sensibility. In his opinion, nothing had been done that was at all
15 reprehensible; and he had some difficulty in commanding himself when he heard the King and the secretary blame, in strong language, an act of wholesome severity. In truth the French ambassador and the French general were well paired. There was a great difference doubtless,
20 in appearance and manner, between the handsome, graceful, and refined diplomatist, whose dexterity and suavity had been renowned at the most polite courts of Europe, and the military adventurer, whose look and voice reminded all who came near him that he had been born in a
25 half savage country, that he had risen from the ranks, and that he had once been sentenced to death for marauding. But the heart of the courtier was really even more callous than that of the soldier.

LORD MACAULAY : *History of England*

1. Express in your own words the meaning of each of the

following phrases as they are used in the passage : *prone to compassion* (lines 2-3) ; *protections, given by his authority, and guaranteed by his honour* (lines 5-6) ; *a barbarous Muscovite* (line 10) ; *effeminate sensibility* (line 13) ; *an act of wholesome severity* (line 17) ; *the most polite courts of Europe* (line 22).

2. Explain the meanings of the following words as they are used in the passage : *atrocities* (line 3) ; *nullities* (line 7) ; *diplomatist* (line 21) ; *dexterity* (line 21) ; *suavity* (line 21) ; *marauding* (line 26) ; *callous* (line 27).
3. What was the nature of the news that reached King James ? Why was he displeased and what action did he take ?
4. Compare in your own words the appearance, behaviour, character, and career of the French Ambassador and the French General.
5. (a) From what verb is the adjective *reprehensible* formed and what is its meaning ?
(b) Distinguish between *apprehensive* and *comprehensive*, *hanged* and *hung*, and use each word in a sentence to show its meaning.
(c) Give the adjectives corresponding to *compassion* (line 3) ; *atrocities* (line 3) ; *dexterity* (line 21) ; *suavity* (line 21).
6. Quote from the passage an example of each of these : a participial phrase, an adjective clause, a noun clause, an adverbial clause of comparison.

XXXVII

At its best the ruling class was exemplified in the Duke of Wellington. The younger son of a music-loving, dilettante lord, a colonel at twenty-four and a major-general

at thirty-three, privilege—unasked and unsought—had
5 enabled him to turn a forlorn Iberian adventure into one
of the most glorious chapters of British military history,
to fling back the hordes of advancing Revolution and
humble Napoleon himself on the field of Waterloo. All
this had happened before his forty-seventh year; *since*
10 *then* he had served his country as selflessly in the senate
as in the field. Now at the age of seventy-one he was the
greatest public figure in the nation. Without any of the
arts that sway popular opinion—which he unreservedly
despised—he had accustomed himself from his earliest
15 years to a fearlessness in speech that took the form of a
literal and uncompromising truth on every occasion.
Eight years before at the time of the Reform Bill—a
measure he had opposed in the teeth of popular frenzy on
the grounds that sooner or later it must lead to a suicidal
20 scramble for power—he had had his windows broken by
the very mob who a little while before had acclaimed him
as the victor of Waterloo. But he was equally indifferent
to the adulation and the abuse of the multitude: his
steady heart valued only the respect of his fellow aristo-
25 crats, the preservation of the national heritage which he
had fought for, and the understanding and society of
lively and beautiful women. He liked only the best. For
the second-rate and the unformed he had nothing *but*
disdain.

SIR ARTHUR BRYANT: *English Saga*
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1. From the facts given in the passage outline in your own words the career of the Duke of Wellington up to the battle of Waterloo.

2. How did he serve his country after Waterloo?

What action of his showed that he did not seek popular favour?

3. "He was the greatest public figure in the nation."

What does this mean? How did he become this?

4. To what class of society did the Duke belong? Did he take advantage of this in his military career? What was his attitude towards other classes of society?

5. What was the "Iberian adventure" and why is it described as *forlorn*?

6. Who were "the hordes of Revolution" and what is the significance of the adjective *advancing*?

7. What do the words "at its best" at the beginning of this paragraph suggest about the topic of the previous paragraph?

8. Was Wellington a popular orator? What was the characteristic of his speeches?

9. Explain carefully the meanings of these words and phrases as they are used in the passage: *exemplified* (line 1); *dilettante lord* (lines 2-3); *the senate* (line 10); *unreservedly* (line 13); *literal and uncompromising truth* (line 16); *acclaimed* (line 21); *adulation and abuse* (lines 23).

10. Form adjectives from *senate* (line 10) and *multitude* (line 23), and nouns from *oppose* (line 18) and *acclaim* (line 21).

11. Explain as carefully as you can these idiomatic phrases: in the teeth of popular frenzy; in the teeth of the wind; escape by the skin of one's teeth; fight tooth and nail; take the bit between one's teeth.

12. (a) Quote from the passage an example of each of these: a simple sentence, a parenthesis, an adjective clause.

- (b) Parse (stating part of speech and relation) the words in italics : *since* (line 9), *then* (line 10), *but* (line 28).

XXXVIII

EVERY living creature on the earth, from an amoeba to a man, inhabits a private world of its own, a world which it has scooped out of the totality of the universe with the help of its sense organs. *Since* these organs differ widely
5 in various animals, it is obvious *that* there must be *as* many kinds of private worlds *as* there are varieties of animals. For the mole working underground the universe seems to be made up of smells and sounds which are interspersed with vague feelings resulting from changes
10 in humidity and temperature and with a number of tactile sensations occurring in different parts of its body. From this medley of sensations and with little help from its eyes the mole constructs a very simple private universe. The world of the dog is a very different one from that inhabited
15 by the mole, for it is enlarged by a wide range of impressions which reach him through his eyes. The world carved out of the totality of the universe by a man is incomparably richer and more complex than that known to any animal, for it is extended in every direction by the
20 working of his mind. But this private world of man, immense though it be, is still a strictly limited one, for our sense organs receive only a few of the vibrations which permeate space. Beyond the red and the violet of the spectrum lies a whole range of undulations to which the
25 senses remain insensible. But with the help of the ingenious instruments which he has contrived for himself,

modern man has become aware of all sorts of vibrations of the existence of which he would otherwise have been ignorant. By their instruments the scientists have enlarged the world in which they live until it has become³⁰ immensely richer and more varied than that inhabited by primitive man.

KENNETH WALKER : *Meaning and Purpose*

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Messrs. Jonathan Cape, Ltd.*

1. Express in your own words the meanings of these words and phrases as they are used in the passage : *amoeba* (line 1) ; *humidity* (line 10) ; *tactile sensations* (lines 10-11) ; *medley of sensations* (line 12) ; *complex* (line 18) ; *permeate* (line 23) ; *spectrum* (line 24) ; *undulations* (line 24) ; *primitive man* (line 32).
2. What does the writer mean by " a private world " ? By what means does each animal construct its own world ? Illustrate in your own words from the mole, the dog, and man.
3. What are some of the instruments that have enlarged the world for modern man ?
Choose one of these and write about it more fully in a paragraph.
4. Can you think of anything that shows that man is not even yet satisfied with the size of his world ?
5. What are the five senses ? To which of them do these adjectives refer : *tactile*, *auditory*, *visual* ?
6. Write down the nouns from *complex* (line 18), *private* (line 20), and *ingenious* (lines 25-6).
7. (a) What is the meaning of the prefix *inter* in the word *interspersed* (line 9) ? Write down four other words containing this prefix and give the meaning of each.

- (b) "Beyond the red and violet of the spectrum lies a whole range of undulations. . . ." What prefixes are used to denote these "undulations"? What is the meaning of each of these prefixes?
8. (a) Give a general analysis of the second sentence :
"Since these organs . . . of animals."
- (b) Parse (stating part of speech and relation) the words in italics in the second sentence : *since, that, as, as*.

XXXIX

IN his own eyes man sees himself as the master of his environment. His towns and cities overflow the countryside ; his steel rails and concrete roads dissect the plains ; his towering dams block entire river valleys and create
5 huge new lakes. But as he makes these minor alterations to suit his needs he seldom discerns that the natural world is slowly undergoing vaster changes through agencies beyond his control.

The movement of the earth's surface is ceaseless.
10 Every inch is subject to immense antagonistic forces of construction and destruction. Forces of uplift, originating deep in the interior, compel the crustal rock periodically to buckle and bend upward, creating high lands, plateaux and mountain ranges. In opposition, forces of the atmo-
15 sphere strive incessantly through erosion to erase the earth's high places and to transport their substance to the valleys and the seas. Every raindrop that falls on exposed soil blasts a tiny crater, loosening particles of soil. The wind may strip the ground, exposing the bedrock below.
20 A strong, debris-laden wind becomes in effect a sand-blasting machine. Of all the forces of erosion that attack

the earth's high places, the most powerful are glaciers. Their enormous masses reshape entire mountain ranges. Together these forces have changed the face of the planet from time immemorial.

25

LINCOLN BARNETT : *The Face of the Land*
Adapted from *Life Magazine's The World We Live In*
series, Copyright Time, Inc., 1953, and *The*
Reader's Digest

1. (a) What is meant by man seeing himself as "the master of his environment"?
- (b) Mention facts given in the passage which appear to prove his claim and add a few additional ones to show that you understand what is meant.
- (c) Why are these only "minor alterations"?
2. (a) What is meant by the phrase "agencies beyond his control"?
- (b) What agencies does Nature use to change the appearance of the earth? Try to list them as "constructive" or "destructive".
3. (a) Explain the meaning of the phrase *antagonistic forces* (line 10).
- (b) What forces of the atmosphere are mentioned?
- (c) What is erosion? What forces of erosion are mentioned? Do you know of any other which is not mentioned?
4. (a) Explain the meanings of these words as they are used in the passage: *discerns* (line 6); *crustal* (line 12); *erase* (line 15); *bedrock* (line 19); *debris-laden* (line 20).
- (b) What word in the passage means the opposite of crustal rock?
- (c) Explain the phrase "from time immemorial".

- (d) What is the meaning of *concrete* in the phrase *concrete roads*? What other meaning has it?
- (e) For what purposes is a sand-blasting machine used? Do you think the author's comparison is effective?
5. Explain the meaning of the prefix in each of these words and give the meaning of each word: transport, import, export, deport.
6. Give a general analysis of the third sentence: "But as he . . . beyond his control."

XL

THE history of civilisation shows how man always has to choose between making the right and wrong use of the discoveries of science. This has never been more true than in our own age. In a brief period amazing discoveries have been made and applied to practical purposes. It has become a platitude to say we are living in an age of revolution.

It would be ungrateful not to recognise how immense are the boons which science has given to mankind. It has brought within the reach of multitudes benefits and advantages which only a short time ago were the privilege of the few. It has shown how malnutrition, hunger, and disease can be overcome. It has not only lengthened life but it has deepened its quality. Fields of knowledge, experience, and recreation open in the past only to a few have been thrown open to millions. Through the work of science the ordinary man today has been given the opportunity of a longer and fuller life than was ever pos-

sible to his grandparents. Most thankfully we must acknowledge all that science has done and is doing for the welfare of our race.

But the gifts of modern science can be misused. The motor-driven vehicle facilitates business and gives harmless enjoyment to many; but it can strew the roads with dead and dying—over 200,000 casualties in one year in this country alone. The cinema is a means of instruction and recreation opening “magic casements”, but it is often a channel of vulgarity and false values. The wireless can link the world together in a moment of time, but it can also be the instrument of lying propaganda. The aeroplane makes travel rapid and easy, but it can also become a weapon of destruction.

DR. C. F. GARBETT, THE ARCHBISHOP OF YORK:
“The Use and Misuse of Science”, from *World*

Problems of Today

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Messrs. Hodder & Stoughton, Ltd.*

1. What is a platitude? Why should it be a platitude to say that we are living in an age of revolution?
2. How has science contributed to the welfare of our race (a) in the home, (b) in the factory, (c) on the sea, (d) under ground?
3. What is meant by “a fuller life”? What other phrase does the writer use which means much the same?
In what ways has science made “a fuller life” possible?
In what way has it made “a longer life” possible?
4. Express in your own words the meaning of each of these phrases as it is used in the passage: *false values* (line 28) and *lying propaganda* (line 30).

5. Choose two of the examples given and explain in your own words how these "gifts of science" can be misused.
6. From what poem does the quotation "magic case-ments" come? Show that it is an appropriate quotation in the context.
7. Explain the meaning of the following words as they are used in the passage: *boons* (line 9); *privilege* (line 11); *malnutrition* (line 12); *facilitates* (give the derivation) (line 23).
8. In each of the last three sentences the clauses are joined by the conjunction *but*. What would be the effect if *and* were substituted for *but*?

XLI

"OVIDEO THE CAT"

OVIDEO was growing fat, and Domenico Garganto was puzzled. The cat with the absurdly large nose had been his companion for more years than he cared to remember, and in all that time his appearance could not have been said to have been anything but mangy. His dissolute habits, so long the scandal of the Moltefiore district, had written their tale plainly on his apologetic face, and his battle-scarred coat had always seemed a little too large for the lean ribs which it imperfectly concealed. But
10 latterly a change had been coming over him.

It was not that Domenico was able to feed him any better; the larder was as low as it had ever been, and his sparse diet of stale bread and yesterday's barracuda was as good an insurance as any against obesity. Neither was
15 he beginning to patch up his old body for whatever

Heaven awaits his kind. He had not ceased to slip out for his evening prowling through the feathery fennel as soon as the sun sank low into the sea ; and when it disappeared altogether and fingers of flame from Etna beckoned the pale moon out of hiding, his rich soprano was still lifted ²⁰ to advertise the joys of roistering. Yet in spite of these exacting exercises he was putting on weight.

FRANK HEADLAND : " Pussy's in the Well,"

John o' London's Weekly, January 8, 1954

By permission of the author

1. Summarise each paragraph in a short sentence.
2. Where is this story laid? Tell how you arrive at your answer.
3. What is the meaning of *sparse* (line 13) and *obesity* (line 14)? What facts given in the passage help you to deduce the meanings of these words?
4. " Fingers of flame from Etna beckoned the pale moon out of hiding."

What is the figure of speech in this sentence?

Explain the meaning simply in your own words.

5. Express in your own words the meaning of the following phrases as they are used in the passage : *mangy appearance* (lines 4-5) ; *dissolute habits* (what were they?) (lines 5-6) ; *apologetic face* (line 7) ; *feathery fennel* (line 17) ; *the joys of roistering* (line 21) ; *exacting exercises* (line 22).
6. What is the meaning of *kind* (line 16)?
7. Distinguish between *insurance* and *assurance*, and use each in a sentence to show its meaning.
8. What is the noun from which the adjective *mangy* comes and what is the adjective corresponding to the noun *obesity*?

9. Write down the past participle of these verbs : *grow*,
say, *write*, *feed*, *begin*, *hide*, *sink*.

XLII

IN spite, however, of scenes such as this, England as a whole remained at heart religious. Even the apathy of the clergy was mingled with a new spirit of charity and good sense, a tendency to subordinate ecclesiastical differences to the thought of a common Christianity, and to substitute a rational theology for the worn-out traditions of the past. In the middle class the old piety lived on unchanged, and it was from this class that a religious revival burst forth at the close of Walpole's ministry, which changed in a few years the whole temper of English society. The Church was restored to life and activity. Religion carried to the hearts of the poor a fresh spirit of moral zeal, while it purified our literature and our manners. A new philanthropy reformed our prisons, infused clemency and wisdom into our penal laws, abolished the slave trade, and gave the first impulse to popular education. The revival began in a small knot of Oxford students, whose revolt against the religious deadness of their times showed itself in ascetic observances, an enthusiastic devotion, and a methodical regularity of life which gained them the nickname of "Methodists".

J. R. GREEN : *A Short History of the
English People*

1. Explain carefully the meanings of the following words as they are used in the passage : *apathy* (line 2) ;

charity (line 3); *piety* (line 7); *temper* (line 10); *philanthropy* (line 14); *clemency* (line 15).

Give the derivation of as many of them as you can.

2. Express in your own words the meaning of each of the following phrases as they are used in the passage: *ecclesiastical differences* (lines 4-5); *a rational theology* (line 6); *penal laws* (line 15); *popular education* (lines 16-17); *ascetic observances* (line 19).

3. State in a phrase the main topic of this paragraph.

In which class of society did it begin?

Why did it begin there?

What was its effect on (1) the Church, (2) society, and (3) what were the four reforms which it stimulated?

4. Who were the leaders of this movement?

In what three ways did they show their new conception of life?

5. Apart from the mention of Walpole, what evidence is there of the period about which the author is writing?

6. What is a nickname? What is the derivation of the word? What other religious body bears a name that is respected and which was originally a nickname?

7. Distinguish between these three words, giving the derivation and the meaning of the prefix: *apathy*, *sympathy*, *antipathy*.

Use each word in a sentence.

8. Write down the past participle of these verbs: *give*, *see*, *show*, *pass*.

XLIII

THESE phases of madness were intermittent. They built up at first slowly and in their early stages gave a heightened intensity to all that Pitt said or did, yet probably he gained rather than lost by them, for they gave his utterances a compellingly oracular and prophetic note. But the aftermath of despair was a grave handicap. Because there was no knowledge of his disease it was not so grave a handicap as it would be at the present time. Now it would be impossible for anyone who suffered as Pitt suffered to remain long in public life. Pitt and his family were aware of his weakness; euphemistically, they called it gout in the head. Actually Pitt did suffer from gout and it was thought that the two diseases were associated. But Pitt also built up another defence. He created an artificial personality in which he could hide. He became elaborately formal, unknowable, ostentatiously acting the great man of affairs; thus he kept the world at a distance, kept it from seeing the terrifying cracks which fissured his personality. When the days were radiant the rôle suited him to perfection, for the delusion of grandeur acquired reality. When the storm began to rage within, what might have seemed fantastic from any other man no longer seemed unusual from Pitt, because the world was attuned to the loftiness of his regard.

J. H. PLUMB: *Chatham*

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Messrs. W. Collins Sons & Co., Ltd.*

1. Express in your own words the meaning of the following phrases as they are used in the passage: *a compellingly oracular and prophetic note* (lines 4-5);

an artificial personality (line 14); *ostentatiously acting the great man of affairs* (line 16); *delusion of grandeur* (line 20).

2. Explain carefully in single words or in equivalent phrases the meanings of the following words as they are used in the passage: *intermittent* (line 1); *intensity* (line 3); *aftermath* (line 5-6); *euphemistically* (line 11); *formal* (line 15); *attuned* (line 23).
3. There were two phases in Pitt's madness. How did each show itself?
4. How did his family try to hide his madness from the public?
How did he himself try to do it?
5. How did Pitt appear to the public when all was going well with him?
6. Explain simply in your own words the meaning of the last sentence.
7. "The terrifying cracks which fissured his personality."
What is the figure of speech in this phrase?
Explain the comparison as fully as you can.
8. (a) What are the nouns corresponding to these words: *oracular* (line 5); *euphemistically* (line 11); *formal* (line 15); *fantastic* (line 22)?
(b) What is the meaning of euphemism? In what other ways (in popular speech) is madness referred to euphemistically?
(c) Distinguish between *delusion*, *illusion*, *allusion*.
9. Give a general analysis of the second sentence: "They built up . . . prophetic note."

XLIV

WE novelists are the showmen of life. We hold up its mirror, and, if it looks at us at all, it mostly makes faces at us. Indeed a writer might have with impunity sliced Medusa's head : she would never have noticed him. The truth is that the novelist is a despised creature. At moments, when, say, a learned professor has devoted five columns to showing that a particular novelist is one of the pests of society, the writer feels exalted. But as society shows no signs of wanting to be rid of the pest, the novelist begins to doubt his own pestilency. He is wrong. In a way, society knows of our existence, but does not worry ; it shows this in a curiously large number of ways, more than can be enumerated here. It sees the novelist as a man apart ; as a creature fraught with venom, and paradoxically, a creature of singularly lamb-like and unpractical temperament. . . . It despises him because he produces a commodity not recognised as " useful ". . . . The pugilist, the dancer, the music hall actor, the novelist, produce nothing material, while the butcher does. To live, one wants meat, but not novels. We need not pursue this too far, it is enough to point the difference, and to suggest that we are deeply enthralled by the Puritan tradition which calls pleasure, if not noxious, at any rate unimportant.

W. L. GEORGE : *A Novelist on Novels*
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1. Express in your own words the meaning of each of the following phrases as they are used in the passage : *with impunity* (line 3) ; *fraught with venom* (line 14) ; *nothing material* (line 19) ; *Puritan tradition* (lines 22-3)

2. Explain carefully the meanings of the following words as they are used in the passage: *society* (line 8); *enumerated* (line 13); *singularly* (line 15); *commodity* (line 17); *pugilist* (line 18); *enthralled* (line 22); *noxious* (line 23).

3. In what way can novelists be called the showmen of life?

Why, according to the writer, is a novelist despised?

What does he suggest is a probable reason for this?

4. What is a paradox? Explain in your own words the paradox in the ninth sentence (lines 13-16): "It sees the novelist . . . temperament."
5. Who was Medusa and why was it impossible to slice her head without harm?
6. Distinguish between the two words in each of these pairs and use the second word of each pair in a sentence of your own: despised and despicable; unpractical and impracticable; material and materialistic; noxious and nauseous.
7. Give a general analysis of the fourth sentence: "The truth is . . . creature."
8. Parse (stating part of speech and relation): *novelists* (line 1) and *showmen* (line 1).

XLV

There was an Indian, who had known no change,

Who strayed content along the sunlit beach

Gathering shells. He heard a sudden strange

Commingled noise; looked up; and gasped for
speech.

- 5 For in the bay, where nothing was before,
 Moved on the sea, by magic, huge canoes,
 With bellying cloths on poles, and not one oar,
 And fluttering coloured signs and clambering crews.
 And he, in fear, this naked man alone,
 10 His fallen hands forgetting all their shells,
 His lips gone pale, knelt low behind a stone,
 And stared, and saw, and did not understand,
 Columbus's doom-burdened caravels
 Slant to the shore, and all their seamen land.

SIR JOHN SQUIRE: *The Discovery*
By permission of the author

1. What great discovery is here described?
 From whose point of view is it described?
 Imagine yourself the Indian and describe the scene.
2. On what kind of day did the landing take place?
 Tell how you know.
3. How does the poet convey to the reader the feeling or emotion of the Indian when he saw the ships?
4. Rewrite the poem in simple prose. Compare your version with the poem, and say what you think is gained or lost.
5. Explain as fully as you can the phrase "Columbus's doom-laden caravels".
6. What does the poet mean to convey by the use of the adjectives *commingled* (line 4) and *clambering* (line 8)?
7. What are the "fluttering coloured signs"?
8. How many lines are there in the poem?
 What name is given to a poem of this length?
 Write down the rhyme scheme, showing each rhyme by a letter *a*, *b*, *c*, etc.

XLVI

Go fetch to me a pint o' wine,
 An' fill it in a silver tassie ;
 That I may drink before I go
 A service to my bonnie lassie :
 The boat rocks at the pier o' Leith,
 Fu' loud the wind blows frae the Ferry,
 The ship rides by the Berwick-law,
 And I maun leave my bonnie Mary.

5

The trumpets sound, the banners fly,
 The glittering spears are rankèd ready ;
 The shouts o' war are heard afar,
 The battle closes thick and bloody ;
 But it's not the roar o' sea or shore
 Wad make me longer wish to tarry ;
 Nor shout o' war that's heard afar—
 It's leaving thee, my bonnie Mary.

10

15

ROBERT BURNS : *A Farewell*

1. Describe the circumstances in which the singer sings his song of farewell.
2. From what the poem tells you or suggests to you sketch the character and career of the singer.
3. In what mood is the singer undertaking this voyage?
 Do you think he has made a similar voyage before?
 Give a reason for your answer.
4. A boat and a ship are mentioned. Where are they and what is the connection between them?
5. What is a *tassie* (line 2)?

How did the word come into the Scots language?
 Do you know any other words that came from the same source?

6. What is the meaning of *service* (line 4)?
What is the modern equivalent?
7. Describe the metrical structure (metre and rhyme scheme) of the poem.

XLVII

To men of other minds my fancy flies,
 Embosomed in the deep where Holland lies.
 Methinks her patient sons before me stand,
 Where the broad ocean leans against the land ;
 5 And, sedulous to stop the coming tide,
 Lift the tall rampire's¹ artificial pride.
 Onward, methinks, and diligently slow,
 The firm connected bulwark seems to grow,
 Spreads its long arms amidst the watery roar,
 10 Scoops out an empire, and usurps the shore ;
 While the pent ocean, rising o'er the pile,
 Sees an amphibious world beneath him smile ;
 The slow canal, the yellow-blossomed vale,
 The willow-tufted bank, the gliding sail,
 15 The crowded mart, the cultivated plain,
 A new creation rescued from his reign.

¹ rampire = rampart.

OLIVER GOLDSMITH : *The Traveller*

1. On what quality in the character of the Dutch does Goldsmith lay stress?
How do the Dutch show this quality?

2. What is the meaning of *pent* (line 11)?
What is the figure of speech in lines 11-16?
What does the poet say the Ocean sees on the other side of the pile?
3. What is the meaning of *pile* (line 11)?
What is the word that is commonly used?
What other two words does the poet use for *pile*?
4. What is the force of the adjective *artificial* in the phrase "rampire's artificial pride"?
5. Explain carefully the meanings of the following words as they are used in the passage: *deep* (line 2); *sedulous* (line 5); *empire* (line 10); *amphibious* (line 12); *mart* (line 15); *reign* (line 16).
6. Give words opposite in meaning to *artificial* (line 6) and *pent* (line 11).
7. Select four words or phrases which are poetical and not used in prose.
8. Describe the metre in which the poem is written.
What devices does Goldsmith use to prevent his metre from becoming monotonous? (See such lines as 4, 6, 9, etc.)

XLVIII

When dark December glooms the day,
And takes our autumn joys away;
When short and scant the sunbeam throws,
Upon the weary waste of snows,
A cold and profitless regard,
Like patron on a needy bard;

When silvan occupation's done,
 And o'er the chimney rests the gun,
 And hang, in idle trophy near,
 10 The game-pouch, fishing-rod, and spear ;
 When wiry terrier, rough and grim,
 And greyhound, with his length of limb,
 And pointer, now employed no more,
 Cumber our parlour's narrow floor ;
 15 When in his stall the impatient steed
 Is long condemned to rest and feed ;
 When from our snow-encircled home,
 Scarce cares the hardiest step to roam,
 Since path is none, save that to bring
 20 The needful water from the spring ;
 When wrinkled news-page, thrice conned o'er,
 Beguiles the dreary hour no more,
 And darkling politician, crossed,
 Inveighs against the lingering post,
 25 And answering housewife sore complains
 Of carriers' snow-impered wains ;
 When such the country cheer, I come,
 Well pleased, to seek our city home ;
 For converse, and for books, to change
 30 The Forest's¹ melancholy range,
 And welcome, with renewed delight,
 The busy day and social night.

¹ Ettrick Forest, Selkirkshire.

SIR WALTER SCOTT : *Marmion*

1. This is part of one of the verse epistles with which Scott prefaced the six cantos of *Marmion*.
 Summarise in a single sentence the main thought of these lines.

2. What were the "autumn joys" that came to an end in December?
What phrase in the passage summarises them?
3. How does Scott look forward to passing the time in the city?
4. How did news of the outside world reach people in those days?
5. In what sport was a *spear* used?
6. Express in your own words the meaning of each of the following phrases as they are used in the poem: *profitless regard* (line 5); *in idle trophy* (line 9); *the hardest step* (line 18); *thrice conned o'er* (line 21); *darkling politician* (line 23); *lingering post* (line 24).
7. Explain carefully the meaning of each of the following words as they are used in the poem: *scant* (line 3); *cumber* (line 14); *wrinkled* (line 21); *beguiles* (line 22); *crossed* (line 23); *inveighs* (line 24); *wains* (line 26).
8. Explain as clearly as you can the comparison in lines 3, 4, 5 and 6.
9. Describe the metre of the poem.

XLIX

Why art thou silent! Is thy love a plant
Of such weak fibre that the treacherous air
Of absence withers what was once so fair?
Is there no debt to pay, no boon to grant?

Yet have my thoughts for thee been vigilant,
Bound to thy service with unceasing care—
The mind's least generous wish a mendicant
For nought but what thy happiness could spare.

Speak!—though this soft warm heart, once free to hold
 10 A thousand tender pleasures, thine and mine,
 Be left more desolate, more dreary cold

Than a forsaken bird's-nest fill'd with snow

'Mid its own bush of leafless eglantine—

Speak, that my torturing doubts their end may know!

WILLIAM WORDSWORTH: *To a Distant Friend*

1. Express the main ideas of the poem in the form of a letter which Wordsworth might have sent if he had written in prose.
2. Explain the comparisons which Wordsworth uses.
Which do you consider the most beautiful? Why?
3. Give synonyms for these words as they are used in the poem: *boon* (line 4); *vigilant* (line 5); *generous* (line 7); *mendicant* (line 7).
4. (a) Describe the structure and metre of the poem and classify it.
(b) Compare the structure and metre with those of No. XLV. What are the similarities and differences?

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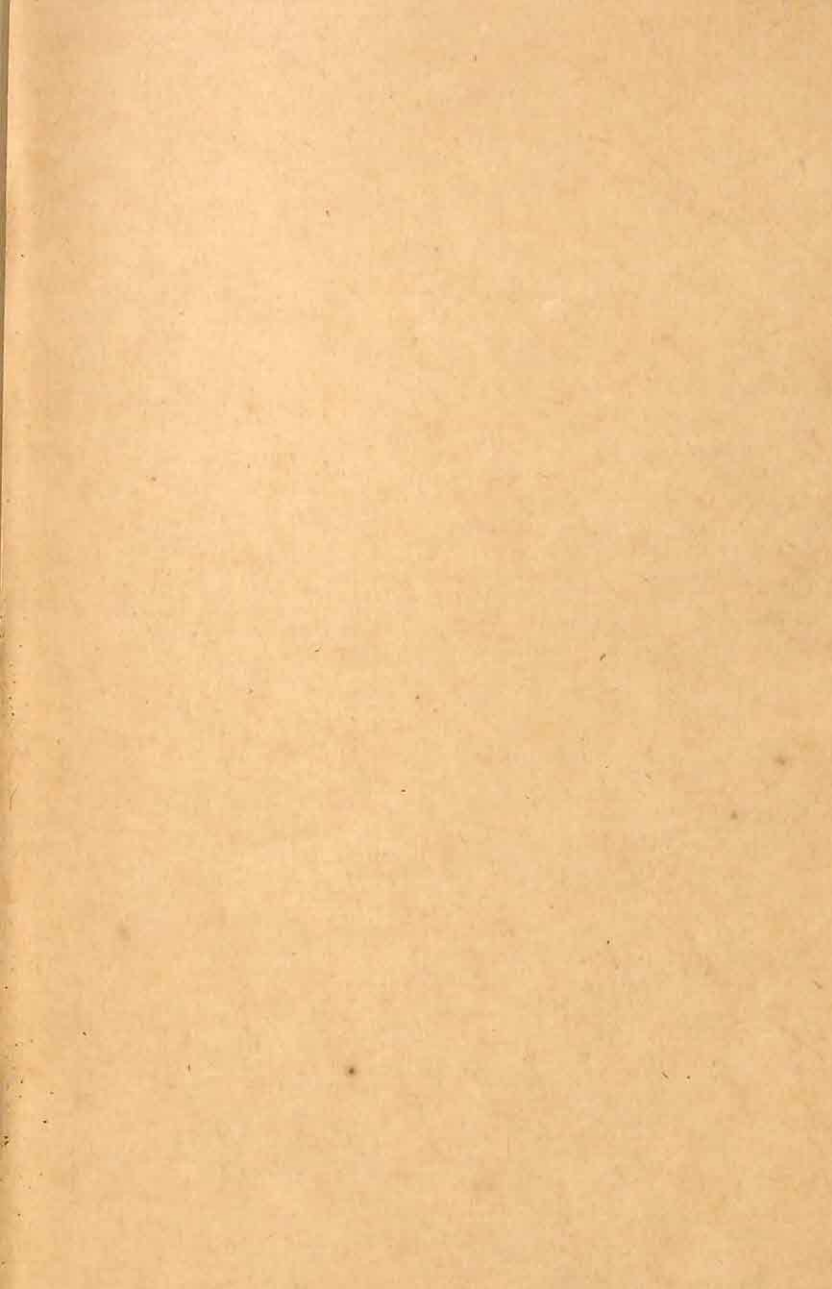
Come, Evening, once again, season of peace;
 Return, Sweet Evening, and continue long!
 Methinks I see thee in the streaky west,
 With matron-step slow-moving, while the Night
 5 Treads on thy sweeping train; one hand employ'd
 In letting fall the curtain of repose
 On bird and beast, the other charged for man
 With sweet oblivion of the cares of day:
 Not sumptuously adorn'd, nor needing aid,

Like homely featured night of clustering gems ; 10
A star or two, just twinkling on thy brow,
Suffices there ; save that the moon is thine
No less than hers, not worn indeed on high
With ostentatious pageantry, but set
With modest grandeur in thy purple zone, 15
Resplendent less, but of an ampler round.
Come then, and thou shalt find thy votary calm,
Or make me so. Composure is thy gift :
And, whether I devote thy gentle hours
To books, to music, or the poet's toil ; 20
To weaving nets for bird-alluring fruit ;
Or twining silken threads round ivory reels,
When they command whom man was born to please ;
I slight thee not, but make thee welcome still.

WILLIAM COWPER : *The Task*

1. (a) What is the figure of speech used by Cowper in the first 16 lines?
(b) Keeping the figurative language write a prose description of Evening as imagined by Cowper.
(c) Write a similar description of Night.
2. (a) What does Cowper say is Evening's gift to man?
(b) In what five different ways does Cowper spend his evenings?
(c) Who are " they " in line 23?
3. Explain the meanings of the following words and phrases as they are used in the poem : *oblivion* (line 8) ; *ostentatious pageantry* (line 14) ; *zone* (line 15) ; *ampler round* (line 16) ; *votary* (line 17) ; *still* (line 24).
4. Find examples of metaphor and alliteration.
5. Describe the metre of the poem.

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